CURRENT BIOGRAPHY
1975

WITH INDEX
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CURRENT
BIOGRAPHY
YEARBOOK
1975

CURRENT BIOGRAPHY YEARBOOK

1975

EDITOR
CHARLES MORITZ

ASSOCIATE EDITORS
EVELYN LOHR
HENRY SLOAN
KIERAN DUGAN
JUDITH GRAHAM

WITHDRAWN

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PREFACE

The aim of CURRENT BIOGRAPHY YEARBOOK 1975, like that of the preceding volumes in this series of annual dictionaries of contemporary biography, now in its fourth decade of publication, is to provide the reference librarian, the student, or any researcher with brief, objective, accurate, and well-documented biographical articles about living leaders in all fields of human accomplishment the world over.

CURRENT BIOGRAPHY YEARBOOK 1975 carries on the policy of including new and updated biographical sketches that supersede earlier, outdated articles. Sketches have been made as accurate and objective as possible through careful researching by CURRENT BIOGRAPHY writers in newspapers, magazines, authoritative reference books, and news releases of both government and private agencies. Immediately after they are published in the eleven monthly issues, articles are submitted to biographees to give them an opportunity to suggest corrections in time for CURRENT BIOGRAPHY YEARBOOK. To take account of major changes in the careers of biographees, sketches have also been revised before they are included in the yearbook. With the exception of occasional interviews, the questionnaire filled out by the biographee remains the main source of direct information.

In the back of the volume under *Organizations* can be found the names of men and women who head organizations. Persons who are not professional authors but who have written books are listed under *Nonfiction* or *Literature* in addition to their vocational fields. The annual bestowal of Nobel Prizes and other significant awards has added articles about their winners to the volume.

The pages immediately following contain: *Explanations; Key to Reference Abbreviations; Key to Pronunciation;* and *Key to Abbreviations.* The indexes at the end of the volume are *Biographical References; Periodicals and Newspapers Consulted; Classification by Profession;* and *Cumulated Index, 1971-1975.* The 1940-1950 index can be found in the 1950 yearbook; the 1951-1960 index, in the 1960 yearbook, and the 1961-1970 index, in the 1970 yearbook. The three decennial indexes are cumulated in CURRENT BIOGRAPHY CUMULATED INDEX 1940-1970.

For their assistance in preparing CURRENT BIOGRAPHY YEARBOOK 1975, I should like to thank the associate editors and Dorothy McEntee, editorial assistant.

Charles Moritz

Explanations

Authorities for biographees' full names, with some exceptions, are the bibliographical publications of The Wilson Company. When a biographee prefers a certain name form, that is indicated in the heading of the article: for example, Niemöller, (Friedrich Gustav Emil) Martin means that he is usually referred to as Martin Niemöller. When a professional name is used in the heading, as for example, Anne Bancroft, the real name (in this case Annemarie Italiano) appears in the article itself.

The heading of each article includes the pronunciation of the name if it is unusual, date of birth (if obtainable), and occupation. The article is supplemented by a list of references to sources of biographical information, in two alphabets: (1) newspapers and periodicals and (2) books. (See the section *Biographical References,* found in the rear of this volume.)

Key to Reference Abbreviations

References to newspapers and periodicals are listed in abbreviated form; for example, "Sat Eve Post 217:14 S 30 '44 por" means *Saturday Evening Post,* volume 217, page 14, September 30, 1944, with portrait. (For full names, see the section *Periodicals and Newspapers Consulted,* found in the rear of this volume.)

January—Ja
February—F
March—Mr
April—Ap
May—My
June—Je

July—Jl
August—Ag
September—S
October—O
November—N
December—D

Journal—J
Magazine—Mag
Monthly—Mo
Weekly—W
Portrait—por
Review—R

KEY TO PRONUNCIATION

ā	āle
â	câre
a	add
ä	ärm
ē	ēve
e	end
g	go
ī	īce
i	ill
ᴋ	German ch as in *ich* (iᴋ)
ɴ	Not pronounced, but indicates the nasal tone of the preceding vowel, as in the French *bon* (bôɴ).
ō	ōld
ô	ôrb
o	odd
oi	oil
o͞o	o͞oze
o͝o	fo͝ot
ou	out
th	*th*en
th	thin
ū	cūbe
û	ûrn; French eu, as in *jeu* (zhû), German ö, oe, as in *schön* (shûn), *Goethe* (gû'te)
u	tub
ü	Pronounced approximately as ē, with rounded lips: French u, as in *menu* (mə-nü); German ü, as in *grün*
ə	the schwa, an unstressed vowel representing the sound that is spelled a as in sofa e as in fitted i as in edible o as in melon u as in circus
zh	azure
ʹ =	main accent
ʺ =	secondary accent

KEY TO ABBREVIATIONS

AAAA	Amateur Athletic Association of America
A.A.U.	Amateur Athletic Union
ABA	American Bar Association
ABC	American Broadcasting Company
ACA	Americans for Constitutional Action
A.C.L.U.	American Civil Liberties Union
ADA	Americans for Democratic Action
AEC	Atomic Energy Commission
AEF	American Expeditionary Force
AFL	American Federation of Labor
AFL-CIO	American Federation of Labor and Congress of Industrial Organizations
ALA	American Library Association
AMA	American Medical Association
A.P.	Associated Press
ASCAP	American Society of Composers, Authors and Publishers
ASNE	American Society of Newspaper Editors
B.A.	Bachelor of Arts
BBC	British Broadcasting Corporation
B.D.	Bachelor of Divinity
B.L.S.	Bachelor of Library Science
B.S.	Bachelor of Science
CAA	Civil Aeronautics Administration
CAB	Civil Aeronautics Board
C.B.	Companion of the Bath
C.B.E.	Commander of (the Order of) the British Empire
CBS	Columbia Broadcasting System
C.E.	Civil Engineer
CEA	Council of Economic Advisers
C.E.D.	Committee for Economic Development
CENTO	Central Treaty Organization
CIA	Central Intelligence Agency
CIO	Congress of Industrial Organizations
C.M.G.	Companion of (the Order of) St. Michael and St. George
Com.	Commodore
CORE	Congress of Racial Equality
D.A.R.	Daughters of the American Revolution
D.C.L.	Doctor of Civil Law
D.D.	Doctor of Divinity
D.Eng.	Doctor of Engineering
DEW	Distant Early Warning Line
D.F.C.	Distinguished Flying Cross
D.J.	Doctor of Jurisprudence
D.Lit.	Doctor of Literature
D.Mus.	Doctor of Music
DP	Displaced Person
D.Pol.Sc.	Doctor of Political Science
D.Sc.	Doctor of Science
D.S.C.	Distinguished Service Cross
D.S.M.	Distinguished Service Medal
D.S.O.	Distinguished Service Order
ECA	Economic Cooperation Administration
ECOSOC	Economic and Social Council
EDC	Economic Defense Community
EEC	European Economic Community
ERP	European Recovery Program
ESA	Economic Stabilization Administration
FAO	Food and Agriculture Organization
FBI	Federal Bureau of Investigation
FCC	Federal Communications Commission
FEPC	Fair Employment Practice Committee
FHA	Federal Housing Administration
FOA	Foreign Operations Administration
FPC	Federal Power Commission
FSA	Federal Security Agency
FTC	Federal Trade Commission
GATT	General Agreement on Tariffs and Trade
G.B.E.	Knight or Dame, Grand Cross Order of the British Empire
G.C.B.	Knight Grand Cross of the Bath
G.O.P.	Grand Old Party
H.M.	His Majesty; Her Majesty
HUD	Housing and Urban Development
IBM	International Business Machine Corporation
ICBM	Intercontinental Ballistic Missile
ICC	Interstate Commerce Commission
I.C.F.T.U.	International Confederation of Free Trade Unions
IGY	International Geophysical Year
I.L.A.	International Longshoremen's Association
I.L.G.W.U.	International Ladies' Garment Workers' Union
I.L.O.	International Labor Organization
INS	International News Service
IRO	International Refugee Organization
J.D.	Doctor of Jurisprudence
K.B.E.	Knight of (the Order of) the British Empire
K.C.	King's Counsel
K.C.B.	Knight Commander of the Bath
L.H.D.	Doctor of Humanities
Litt.D.	Doctor of Letters
LL.B.	Bachelor of Laws
LL.D.	Doctor of Laws
M.A.	Master of Arts
M.B.A.	Master of Business Administration
MBS	Mutual Broadcasting System
M.C.E.	Master of Civil Engineering
M.D.	Doctor of Medicine
M.E.	Master of Engineering
METO	Middle East Treaty Organization
MGM	Metro-Goldwyn-Mayer
M.Lit.	Master of Literature
M.P.	Member of Parliament
M.P.P.D.A.	Motion Picture Producers and Distributors of America
MRP	Mouvement Républicain Populaire

MSA	Mutual Security Agency
M.Sc.	Master of Science
Msgr.	Monsignor, Monseigneur
NAACP	National Association for the Advancement of Colored People
NAB	National Association of Broadcasters
NAM	National Association of Manufacturers
NASA	National Aeronautics and Space Administration
NATO	North Atlantic Treaty Organization
NBC	National Broadcasting Company
NEA	National Education Association
NLRB	National Labor Relations Board
N.M.U.	National Maritime Union
NRA	National Recovery Administration
NRPB	National Resources Planning Board
NYA	National Youth Administration
O.A.S.	Organization of American States
O.B.E.	Officer of (the Order of) the British Empire
OCD	Office of Civilian Defense
OEEC	Organization for European Economic Cooperation
OPA	Office of Price Administration
OPEC	Organization of Petroleum Exporting Countries
OPM	Office of Production Management
OWI	Office of War Information
P.E.N.	Poets, Playwrights, Editors, Essayists and Novelists (International Association)
Ph.B.	Bachelor of Philosophy
Ph.D.	Doctor of Philosophy
PWA	Public Works Administration
Q.C.	Queen's Counsel
RAF	Royal Air Force
RCA	Radio Corporation of America
REA	Rural Electrification Administration
RFC	Reconstruction Finance Corporation
RKO	Radio-Keith-Orpheum
ROTC	Reserve Officers' Training Corps
SAC	Strategic Air Command
SALT	Strategic Arms Limitation Talks
S.J.	Society of Jesus
SCAP	Supreme Command for the Allied Powers
SEATO	Southeast Asia Treaty Organization
SEC	Securities and Exchange Commission
SHAEF	Supreme Headquarters, Allied Expeditionary Force
SHAPE	Supreme Headquarters, Allied Powers Europe
S.J.D.	Doctor of Juridical Science
SLA	Special Libraries Association
S.T.B.	Bachelor of Sacred Theology
S.T.D.	Doctor of Sacred Theology
TVA	Tennessee Valley Authority
T.W.U.A.	Textile Workers Union of America
UAR	United Arab Republic
U.A.W.	United Automobile, Aircraft, and Agricultural Implement Workers of America
UMT	Universal Military Training
U.M.W.A.	United Mine Workers of America
U.N.	United Nations
UNESCO	United Nations Educational, Scientific, and Cultural Organization
UNICEF	United Nations Children's Fund
UNRRA	United Nations Relief and Rehabilitation Administration
U.P.I.	United Press and International News Service
USO	United Service Organizations
U.S.S.R.	Union of Soviet Socialist Republics
U.S.W.A.	United Steel Workers of America
VA	Veterans Administration
V.F.W.	Veterans of Foreign Wars
W.F.T.U.	World Federation of Trade Unions
WHO	World Health Organization
WMC	War Manpower Commission
WPA	Work Projects Administration
WPB	War Production Board
YMCA	Young Men's Christian Association
YMHA	Young Men's Hebrew Association
YWCA	Young Women's Christian Association

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ALLEN, GEORGE (HERBERT)

Apr. 29, 1922- Football coach
Address: b. Washington Redskins, Redskins Park, P.O. Box 17247, Dulles International Airport, Washington, D.C. 20041

GEORGE ALLEN

After Don Shula, the most consistent winner among National Football League coaches is the quietly fanatic George Allen, controversial mentor of the Washington Redskins in the Eastern Division of the NFL's National Conference. Allen, a former crack defensive assistant who began his dogged pursuit of success as a professional head coach with the Los Angeles Rams and who is now in his fourth year with the Redskins, has an NFL head-coaching career record of eighty-nine wins, thirty-two losses, and five ties. He guided the Rams and the Redskins to two divisional titles each, and in the case of the Redskins in 1972 to a conference championship as well.

Allen is controversial chiefly because of his unabashed "end-justifies-the-means" philosophy, as his critics describe it. Those critics allege that Allen is dedicated not so much to sport or fair play as to victory in competition, and they point to his habitual practice of seeking a winning edge, however "thin" or "illegal." Driven by a Puritan-like work ethic ("You have to sacrifice to win"), he lives, breathes, eats, and sleeps football, and he is a genius at psyching his players into "110 percent effort." At his motivational best in the rejuvenation of seasoned pros, and, preferring that instant method of team building to the slow development of youthful potential, he trades away present and sometimes even future college draft choices in order to stock his teams with talented discards who can be inspired to hit the comeback trail like rookies. Echoes of Norman Vincent Peale, Dale Carnegie, Horatio Alger, and the pre-Watergate Richard M. Nixon (a personal friend of Allen's) seem to ricochet from the bleachers as the Washington go-getter explains, "We're aggressive because of the opportunity here for self-improvement. Show a veteran how he can improve himself and if he's thirty-nine years old, he'll play like a boy."

The only son of Earl and Loretta Allen, George Herbert Allen was born on April 29, 1922 in the Grosse Point Woods district of Detroit, Michigan, where his father worked in a Chrysler auto plant. With his sister, Virginia, Allen grew up in Detroit's Saint Clair Shores district. At Lake Shore High School, where he had a perfect attendance record, he earned three letters in football, three in basketball, and three in track. On the basketball team he was captain and all-conference center, and in track he set a school record for the long jump. When he graduated from high school he was already thinking that the "right job" in sports might be "a great way to make a living."

As an officer trainee in the United States Navy's wartime V-12 program, Allen attended Alma (Michigan) College and Marquette University and played end on the football teams of both schools. After completing his training he served as athletic adjutant at the Navy base in Farragut, Idaho. Following his discharge from the Navy, in 1946, he completed his undergraduate work at the University of Michigan, in 1947, and went on to take a master of science degree in physical education with a thesis titled, "A Study of Outstanding Football Coaches' Attitudes and Practices in Scouting." As an undergraduate at Michigan, Allen belonged to the wrestling team, and as a graduate student, he helped coach the junior varsity and 150-pound football teams, under head coach Fritz Crisler.

From Michigan, Allen went on to the job of varsity football coach at Morningside College in Sioux City, Iowa, the smallest school in the North Central Conference, and from there to Whittier (California) College (where Richard M. Nixon had been a member of the football squad—without ever seeing varsity action—in the 1930's). His three-year record at Morningside was 15-12-1 and his six-year total at Whittier was 32-22-5. A

Morningside acquaintance has recalled that Allen "had lots of enthusiasm" but was so "theoretical" that "some of the boys didn't get a full understanding of what he was trying to put across." But Leon Shortenhaus, co-captain of the 1948 Whittier team, has testified that he "would have been a mediocre player with any other coach."

While coaching at Whittier, Allen spent so much of his free time observing coach Sid Gillman at work at the Los Angeles Rams training camp that even the hard-working Gillman thought him "a little kooky." But Gillman also came to respect his talent for and devotion to coaching, and when a position opened on his staff the Los Angeles coach invited him to fill it. Quitting his job at Whittier, Allen became offensive end coach with the Rams in 1957. Because of a staff shake-up, that Los Angeles assignment was short-lived, and Allen operated a car wash in the San Fernando Valley for a year, until George Halas, owner of the Chicago Bears, asked him to come to Chicago.

Allen's capacity for sustained painstaking care in even the most tedious chores was demonstrated during his first five years in Chicago, when most of his time was spent analyzing films of college football games and deciding which graduating college stars the Bears should try to recruit. In 1963, when he became defensive coach of the Bears, he fielded the best defense in pro football, a defense that he himself had chosen when he was working in personnel. His players led the National Football League in ten out of nineteen defensive categories, finished second in eight others, set a team record for interceptions (thirty-six) that still stands, and propelled the club to the National Football League championship. In the championship game with the Giants, the Allen defense plucked down five of New York quarterback Y. A. Tittle's passes, and one of the interceptions set the Bear offense up for the decisive touchdown in the third quarter. Following the contest the Chicago players gave Allen the game ball, an unheard-of honor for an assistant coach.

In 1965, when the Los Angeles Rams recorded their seventh consecutive losing season, the late Daniel Reeves, then owner of the Rams, offered the head coaching job on his club to Allen. Backing down from a legal effort to enjoin Allen from leaving Chicago, George Halas reluctantly let his valuable defensive coach go. Taking over the Rams in 1966, Allen moved their training field to Long Beach, away from distractions, set up a simple system in which he demanded perfect execution, and rebuilt the team around the "Fearsome Foursome" front line of Deacon Jones, Merlin Olsen, Lamar Lundy, and Roosevelt Grier. Trading on a massive scale, he brought in "men with bald heads," as he once described his veterans, and restored both their pride and their productivity. He used every inspirational device, every psychological boost, he could think of, to keep his players drilling at and playing nonstop winning football. By referring to bad weather as "Rams' weather" and to road trips as "business trips," he inspired them to peak performance in slush and snow on enemy territory. On the road trips he lodged the players away from night-life temptations. "He asked more of us than we wanted to give," quarterback Roman Gabriel has said, "but he proved it could be worthwhile."

Under Allen the Rams won eight games and lost six in 1966, took the Coastal Division title in 1967, and had the best record in their history (11-1-2) in 1968. The writer of an article on Allen that appeared in the National Football League publication *NFL Properties* for 1968 observed: "The Allen system resembles Vince Lombardi's, stressing defense and close execution. It is the Allen manner that is different. With each Ram, for example, he cultivates an intensely personal relationship. . . . The Rams, moreover, don't work to a Lombardi time clock. They occasionally practice all afternoon. . . . The mark of an Allen team on the field is enthusiasm, a quality not rampant in athletes as mature as these." One of the major reasons for the positive spirit was "total preparation," the writer went on to say, pointing out that each week Ram coaches distributed a mimeographed book on the other team that might run to fifty pages.

Despite Allen's success, Daniel Reeves fired him on December 26, 1968, explaining only that there had been a "personality" conflict and that he would be happier losing without Allen than winning with him. In his book *The Coaches* (1972) Bill Libby explained why a rift had developed between Reeves and Allen. "For years Reeves had run the Rams himself, pioneering modern scouting procedures and building young and exciting teams," Libby wrote. "Now Reeves found Allen wresting control of the operation from him, operating uneconomically, and winning—but in dull fashion with aging veterans who might collapse at any time. Reeves liked to toast victories with his coach by his side and resented it when the coach preferred going right back to his office to plan for the next game. Reeves had been distressed at Allen's highhanded trading of draft choices, stunned when he found himself billed for bonuses paid players for taking naps, angered when Allen blamed the condition of the field for a loss in San Francisco. . . . When Allen had failed to correct an official's ruling that deprived the Rams of a play that might have saved a critical victory late in the 1968 season, Reeves had resolved to act."

Under pressure from the players, who rallied to Allen's support, Reeves rehired Allen in January 1969. Two more winning-season records—11-2-1 and another Coastal Division title in 1969 and 9-4-1 in 1970—brought Allen's five-year total with the Rams to 49-17-4, the best in the National Football League for the period. But Reeves' animosity toward Allen persisted unabated, and when the coach's contract expired, at the end of the 1970 season, the ailing, testy owner refused to renew his contract.

The famous lawyer Edward Bennett Williams, who is one of the principal owners of the Washington Redskins, was so anxious to secure Allen's services for a team that had had only one winning season in fifteen under Vince Lombardi that he offered to make him the highest paid coach in NFL history. A salary of $125,000 a year for seven years was only one of fourteen attractive points in the contract that Williams dangled before Allen. Others included a free home worth up to $150,000, a virtually unlimited expense account, incentive bonuses, and other fringe benefits. The clincher was an option to buy 5 percent of the Washington club. Allen signed the contract in January 1971.

The Washington Redskins play their home games as renters in Washington's Robert F. Kennedy Memorial Stadium. In an initial demonstration of his clout in Washington, Allen demanded that the team have, in addition, a home of its own, an office and practice complex on a seven-acre wooded site in Virginia, near Dulles International Airport, the team's postal address. The new facility, Redskin Park, was completed within four months. President Richard M. Nixon, the Redskins' biggest fan and a friend of Allen's since 1952, paid a surprise visit to the park in November 1971 and gave a pep talk to the team. On later occasions the President telephoned game strategy suggestions to Allen, not always with happy results.

Taking as his motto "The future is now," Allen during his first year in Washington traded away twenty-four draft choices, in addition to nine Redskins, in order to acquire veteran talent, including backup quarterback Billy Kilmer from New Orleans and six of Allen's former Rams. In 1971 the Redskins, although derided by much of the football establishment as "the Over-the-Hill Gang," racked up a 9-4-1 record and a spot in the NFL playoffs for the first time since 1945. In both the Associated Press and Sporting News polls, Allen was chosen NFL Coach of the Year for 1971. In 1972, with a record of 11-3-0, the Redskins made it to the Super Bowl, where they lost to the American Conference champions, Don Shula's Miami Dolphins.

On January 12, 1973, Pete Rozelle, commissioner of the NFL, revealed in his annual news conference that Allen had been fined twice for breaking league rules since 1971. The more serious of the fines, $5,000, was for the unprecedented offense of trading away the same draft choices twice. Before the 1973 season Allen bolstered his defense by obtaining in trades safety Ken Houston and linebacker Dave Robinson, regarded as a has-been in some quarters. A greater achievement in the rehabilitation of "problem players" was persuading running back Duane Thomas, who had dropped out of football after unhappy experiences on three teams, to join the Washington squad as alternate for Larry Brown. "His [Allen's] enemies are still waiting in vain for his aged team to show signs of wear," Pete Axthelm observed in *Newsweek* (September 17, 1973). "It won't happen this time around."Axthelm proved justified in his confident prognosis when the Redskins won ten out of fourteen games in the 1973 season and finished tied with Dallas for first place in the NFL's National Conference East. In the conference playoffs they lost to Minnesota, 27-20.

In January 1974 Allen again enlivened the NFL draft sessions by his unorthodox swaps, trading draft selections for veteran talent four times around. In the last round he traded his final 1974 choice along with running back George Nock to the Baltimore Colts for guard Corny Johnson and the Colts' final choice in the 1975 draft. Before the beginning of the 1974 season Allen waived tight end Jim Kennedy and linebacker Stu O'Dell, leaving not a single rookie on Washington's forty-seven-man roster. Thirty-five-year-old Bill Kilmer, a good passer, and forty-year-old Sonny Jurgensen, an extraordinary one, were still in the interchangeable quarterback slots. In the early weeks of the 1974 season, with Kilmer in the starting lineup, the Redskins led the NFL in passing but, as Allen observed in the middle of October, the team was "moving the ball without scoring points." In succeeding games Allen started Jurgensen, until Sonny was sidelined by a severe right leg injury.

On November 10, 1974 Jurgenson, rested but still hobbling, went into the third quarter of a game against the Philadelphia Eagles to spark the Redskins to recovery from a thirteen-point deficit. On that occasion Jurgenson's passing, in addition to Charley Taylor's receiving, Larry Brown's running, Ken Stone's intercepting, and Bill Malinchak's punt blocking brought the Washington team to a 27-20 victory, which kept the Redskins alone in second place in the National Conference East, one game ahead of Dallas.

Allen, whose strong point has always been defense, favors a ball-control offense, and he is regarded in many quarters as the inventor, or at least the chief developer, of the front four pass rush. "His strategies are numerous, complex, and, some say, mechanical," Robert Lipsyte wrote in the New York *Times Magazine* (September 16, 1973). "Even the rare players who publicly criticize him . . . do not attack his defensive strategies: they work." According to Lipsyte, the complaints made against Allen by some players are that he is sometimes "untruthful in his promises, ruthlessly pragmatic in his manipulation of men, and very dependent on his own assistant coaches for real communication with his players."

The Washington coach's stern approach to football is disguised by a quiet manner that has been described as "patient camaraderie" and low-keyed speech that never gets more profane than "gol darn it." In an article written with Joe Marshall for *Sports Illustrated* (July 9, 1973) Allen said, "Part of my personality is that I like my players, regulars or not. I'm happy for their success. When I talk about them with others I actually feel emotional, just like they were members of my own family." In the same article he reiterated the philosophy embodied in the motto that hangs in large letters in the Redskins' weight room: "What you do in the off-season determines what you do during the season." Allen wrote, "Every day you waste is one you can never make up. Winners don't waste time, and that applies in every walk of life. The winner is the only one who is truly alive."

In practising what he preaches, Allen seldom has time to spend with his family. He and his wife, the former Etty Lumbroso, were married on May 26, 1951. They have four children, George (who played quarterback for Virginia until his recent graduation), Gregg, Bruce, and Jennifer. The Allens have a $250,000 house in Palos Verdes, California in addition to their home in Virginia. Instead of going home each day, Allen sleeps in quarters close to his work. "I would be stealing more from them [the family]," he has explained, "if I didn't set an example of dedication to my life's work."

Allen eats on the job, preferring easy foods, such as milk and ice cream, which can be swallowed without the distraction of chewing. To compensate for deficiencies in his diet, he takes large amounts of vitamin pills. On the rare occasions when he watches television he arranges phone calls to make or notebooks to refer to during commercials. He does not smoke, but he does indulge in an occasional brandy. His justification for the five or six hours he customarily sleeps during each day is that "everybody needs some leisure."

Actually, Allen does have some recreation, for he talks with gusto about camping trips with his family and about music he likes, including Dixieland and songs from such shows as *The Sound of Music*. He also devotes time to the Red Cloud Athletic Federation, which he founded for the purpose of obtaining athletic equipment for Sioux children—he is an honorary Sioux chief—and to the writing of "how-to" football books. Over the years he has written six of them: *How to Scout Football* (School Aid Company, 1953), *Encyclopedia of Football Drills* (Prentice-Hall, 1953), *The Complete Book of Winning Football Drills* (Prentice-Hall, 1959), *How to Train the Quarterback* (Prentice-Hall, 1960), *Pass Defense Drills* (Addison-Wesley, 1968), and *Inside Football; Fundamentals, Strategy and Tactics for Winning* (Allyn and Bacon, 1970).

Probably the best-conditioned coach in the NFL, Allen is six feet one inch tall and weighs 175 pounds. As described by various observers, his manner is "earnest" and "boyishly anxious for approval" and his "squinting" face "constantly bears the expression of one who is suffering from stomach cramps." Regarding religion, Allen wrote with Joe Marshall in the *Sports Illustrated* article, "I really don't believe, and I say this in all sincerity, that we were put on this earth just to have a good time, to laugh and joke. I think we were put here to overcome problems." William Gildea and Kenneth Turan quote him on the same subject in their book *The Future Is Now: George Allen, Pro Football's Most Controversial Coach* (1972): "The individual who uses the ability he was given when he was put here on earth—who works to the very limit of that ability—is doing what the Lord intended him to do. This is what my life is all about." But he would trade that life, or part of it, for success, as he once told a reporter: "I want to win so bad, I'd give a year off my life."

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ALLON, YIGAL (ä-lōn′ yē-gäl′)

Oct. 10, 1918- Israeli Minister of Foreign Affairs

Address: b. Office of the Deputy Premier, Ministry of Foreign Affairs, Jerusalem, Israel; h. Kibbutz Ginossar, Israel

Government leadership in Israel has passed in recent years from the generation of pioneer settlers of European and American birth to native-born Israelis, or sabras. Among the latter is Yigal Allon, a moderate socialist who is leader of the "kibbutznik" wing of the Israel Labor Party (ILP) and Foreign Minister in the coalition Cabinet of Yitzhak Rabin. Allon was commander of the Palmach, the Haganah's crack striking force in the 1948 war of independence, and later he became a noted writer on military affairs. A member of the Knesset, Israel's one-chamber parliament, for two decades, and of the Cabinet since 1961, he came to his present ministerial post in June 1974.

The chief problem facing the Israeli Minister for Foreign Affairs and Deputy Premier is enormous: how to reach an accommodation with hostile, powerful Arab neighbors without surrendering Israel's ability to defend itself. But no one could have come to the task better equipped. Understanding Arabs and their ways better than most of his predecessors, Allon is prepared to be more flexible in dealing with them. Long before becoming Foreign Minister, he was known for his "Allon Plan," a proposal for settling Israel's border problem. That plan, which rests on the premise that the Jordan River is Israel's natural eastern defense boundary, proposes new border lines to combine "maximum security for the State of Israel with a minimum of Arab population." It envisions Israeli paramilitary settlements along the boundary line, and the return of a demilitarized west bank to the Kingdom of Jordan.

Born on October 10, 1918 on his father's farm in the Galilean village of Kefar Tavor, Yigal Allon is one of six children—five boys and one girl—of the late Haia (Schwartz) Paicovitch and Reuven Yosef Paicovitch. He bore the name Paicovitch until 1948, when he adopted his present Hebraic surname, meaning "oak," as a symbolic commitment to the Israeli national cause.

On the maternal side, Allon's ancestral roots in Palestine go back to the Middle Ages. His father, an early Zionist from Russia, had worked briefly as a carpenter in New York before settling in Kefar Tavor. Reuven Paicovitch, a crusty, spunky fighter, served in the Turkish army during World War I and organized Kefar Tavor's first self-defense force. Although he was at first regarded by the local Arabs as an interloper, he soon won their respect by his bold responses to harassment. In this, as in other respects, he had a lasting influence on his sons.

Yigal Allon still remembers how, on the eve of his thirteenth birthday, his father presented him with an old horse pistol as a bar mitzvah gift and sent him out alone on night patrol. Young Allon soon found himself confronting three Arab marauders, who answered his challenge with contemptuous laughter. Shaking with fright but holding his ground, he suddenly heard a shot ring behind him, and as the Arabs fled, he turned to see his father, who had been watching from the darkness all the while. Equally memorable for Allon were the many vacations he spent in the village of Ein Ma'h'l near Nazareth in the home of one of his father's Arab friends, Hassan Abdoni. There he enjoyed the comradeship of Abdoni's son Ibrahim, learned Arabic, and developed a lifelong fondness for Arab culture.

Allon was educated at the village school in Kefar Tavor and at a nearby agricultural college. In between his studies he worked on his father's farm and, when old enough, on road construction gangs. In 1937 he helped found Kibbutz Ginossar, the collective farming settlement on the western shore of Lake Tiberias—as the Sea of Galilee is now called—which has been his home ever since.

In the meantime Allon had joined the Haganah, the underground Jewish self-defense militia. From 1937 to 1939, in addition to his clandestine service in the Haganah, he was a member of the Jewish Settlement Police, organized by the British, who were having a difficult time keeping the peace in Palestine, assigned to them as a mandate by the League of Nations. As a police sergeant, he was in one of the special night squads commanded by Captain Orde Wingate, an eccentric British officer whose unorthodox tactics proved very successful in combating outlaw Beduoin bands.

In 1941 Allon and Dayan helped Yitzhak Sadeh, the senior Haganah commander, found the elite corps of commandos known as the Palmach. During World War II Allon headed the behind-the-lines Palmach unit that participated in the Allied occupation of Syria and Lebanon, and in 1945 he became commander-in-chief of the Palmach. As such, he directed his attention not only to unfriendly Arab guerrillas but, more and more, to the British, who had reversed the policy, established by the Balfour Declaration of 1917, of supporting the establishment of a national home for Jews in Palestine. He conducted campaigns of sabotage against the enforcement of new restrictions on the settlement of European Jews in Palestine and directed Operation Aliyah Bet, which brought in scores of thousands of illegal immigrants.

YIGAL ALLON

In 1947 the U.N. voted to abolish the British mandate and to divide Palestine into two parts, one Israeli, the other Arab. After the partition went into effect and the last British troops withdrew, in May 1948, Israel was invaded by the armies of five neighboring Arab countries. In the full-scale war that followed, Allon commanded victorious major campaigns on the northern, central, and southern fronts, liberating eastern Galilee as well as Safed, Lod, and Ramlah and the southern coastal plain and relieving the besieged New City of Jerusalem. In Operation Ten Plagues, the concluding action of the war, his troops slashed through the Negev and broke into the Sinai Peninsula, trapping the main body of the Egyptian army.

After Israel's victory in the 1948 war, Brigadier General Allon was the country's most popular military hero and the army's prospective chief of staff. But the ideological rift between him and Premier David Ben-Gurion became an unbridgeable chasm when Ben-Gurion diminished the role of the Palmach, most of whose officers were dedicated members of the socialistic kibbutzim movement. Allon resigned from the army, and Moshe Dayan, basically a soldier rather than an ideologue, eventually rose to the top army post. Turning his sights on a career in politics and government, Allon prepared for his new vocation by throwing himself into intensive academic work for several years. At the Hebrew University in Jerusalem and, later, at St. Anthony's College at Oxford University, he acquired a comprehensive education in such subjects as philosophy, economics, political science, military history, and African-Asian affairs.

Allon had long been a member of the United Kibbutz (Kibbutz M'Uhad) movement and its political arm, the Achdut Ha'avoda-Poalei Zion, or Zionist Socialist Workers party. Those organizations, both of which had been closely associated with the old Palmach, became his political base in the early 1950's, when the Zionist Socialist Workers were part of a coalition under the umbrella of the Mapam, a doctrinaire Marxist, pro-Soviet party in which Allon felt out of place. In 1954, helping to lead his party out of Mapam, he won election to the Knesset on an independent Zionist Socialist Workers ticket.

Meanwhile, Allon had published his first book, *Ma'arkhot Palmah* (The Palmach Campaigns), issued by the HaKibbutz HaMeuhad Publishing Company, Tel Aviv, in 1951. In his second book, *Massakh Shel Hol* (Curtain of Sand), published by the same house in 1959, he outlined his "thesis of the anticipatory counterattack." According to that thesis, an enemy movement suggesting imminent attack, such as the massing of Egyptian troops on the Sinai Peninsula, would justify a "counterattack" even before an attack actually took place. The thesis became successful strategy a decade later, in the six-day war of June 1967.

In 1960 Allon resigned from the Knesset to accept a research fellowship at Oxford University. The following year, after his return to Israel, he was reelected to the Knesset, and he retained his legislative seat in every election thereafter. From 1961 to 1968 he was Minister of Labor in the Cabinet of David Ben-Gurion, and during his tenure in that office he promoted the improvement of manpower planning and training, work productivity, and the state employment service, and he introduced basic legislation on labor relations, such as laws relating to strikes and lockouts and establishing labor courts. Under his dispensation, social insurance was extended and planning for automation in industry was begun.

In 1968 Allon's Zionist Socialist Workers party merged with the Mapai, or Israel Workers Party, and the Rafi, or Israel Workers List, forming the coalition known as the Israel Labor Party. Within the ILP superstructure the three pre-existing parties have retained their separate identities. The Western-oriented Mapai is the strong center party in Israel. The Rafi is the political base of Moshe Dayan. The Zionist Socialist Workers advocate a planned economy, agricultural settlement, and an activist defense policy.

After the death of Premier Levi Eshkol, Allon was acting Premier, from February 26 until March 17, 1969, when Golda Meir was sworn in as head of government. Under Mrs. Meir, Allon was Minister of Education and Culture. When Mrs. Meir stepped down, in June 1974, she was succeeded by Yitzhak Rabin, who, having been Ambassador to the United States at the time of the Yom Kippur War, bore none of the onus for the Egyptian-Syrian surprise attack against Israel in October 1973. Under Rabin, Allon became Foreign Minister at a time when Israel found herself in a dangerous and tricky diplomatic situation: dependent almost entirely upon the United States for arms and backing, it was under pressure from President Gerald R. Ford and Secretary of State Henry A. Kissinger to negotiate a settlement with the Arab states that might not serve her immediate and future security needs. In the period of shuttle diplomacy that followed the cessation of Israeli-Arab hostilities, Allon and Kissinger built up a good working relationship with each other. Troop disengagement agreements were arrived at, but the basic problem remained unsolved: a settlement in Sinai that would satisfy both Israel and Egypt.

United States pressure on Israel increased with Ford's announced "reassessment" of American policy following Israel's rejection, in March 1974, of Kissinger's latest proposal for an interim agreement in Sinai. The popularity of Rabin and Allon was enhanced by that act, since most Israelis understood it as an assertion of Israel's status as a free agent. On the other hand, the mood in Israel remained troubled, if only because Rabin and Allon, forced to react to diplomatic moves by others, were unable to come up with initiatives of their own. In the Knesset in May 1975 Allon boldly excoriated the United States for continuing to arm Jordan and other Arab states while suspending weapons shipments to Israel, but Israelis continued to fear that their government would find no alternative to bowing to the American will.

Speaking before the Jewish Agency Assembly in Jerusalem in late June 1975, Allon said that the recently concluded talks between Rabin and Ford had significantly narrowed but not closed the gap in Israeli-Egyptian relations. Israel sincerely wanted an interim agreement with Egypt "as a method of positive movement towards further, broader accords," he said, and would make every effort to overcome the remaining points of disagreement, but negotiations could be conducted only "if there is no threat or pressure from any source."

In addition to his works on the Palmach and on "anticipatory counterattack," Allon has written three books: *The Making of Israel's Army*, published in 1970 by Vallentine, Mitchell in London and Universe Books in New York; *Shield of David: The Story of Israel's Armed Forces*, published by Random House in 1970; and *Thalath Hurub Wa-Salam Wahad* (Three Wars and One Peace), a selection of articles on Israeli-Arab relations translated into Arabic and published by Al-Nahda in Nazareth in 1970. He has contributed to *International Affairs*, among other periodicals.

Yigal Allon and Ruth Apisdorf, a refugee from Nazi Germany, were married in 1938. They have one son, Iftach, and one daughter, Nurit. The Allons maintain their family home at Ginossar, where Mrs. Allon manages the kibbutz's guest house. In addition they have an official residence, a small apartment, in the old Jewish Quarter of Jerusalem.

Allon is a short, blue-eyed, sandy-haired man who has been described as "barrel-chested." He speaks Arabic and English in addition to Hebrew. Allon is "blessed with considerable personal charm," according to Yoel Marcus in *Israel*

(March 1972). "Though some may deride him and others ignore him," Marcus wrote, "it is hard to find anyone who actually dislikes him. On the other hand, those who admire him do so boundlessly."

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AMBLER, ERIC

June 28, 1909- British novelist; film writer
Address: h. Chemin de L'île de Salagnon 1, 1815 Clarens, Switzerland

ERIC AMBLER

In the years just before World War II, in novels like *A Coffin for Dimitrios* (1939), Eric Ambler rescued the spy thriller from such jingoistic fantasists as "Sapper" and raised it to the level of literature. After a ten-year silence, during which he followed a second successful career as a film scenarist, he returned to fiction with *Judgment on Deltchev* (1951). In that and his other postwar stories of international intrigue and adventure, critics found an even greater insight into character, a subtler moral sense, and a more masterly use of background. Although some reviewers have complained that the novels of Ambler's "second period" have not been violent and exciting enough, most have seen in them evidence of a maturing talent. In recent years Ambler has received serious attention from literary critics, who rank him with or above Graham Greene and John le Carré as one of the masters of a genre that he himself first transmuted into art.

Eric Ambler was born in London on June 28, 1909, the son of Alfred Percy Ambler and the former Amy Madeleine Andrews. His father grew up in Salford, Lancashire, but had settled in Lee, in southeast London; as "Amy and Reg Ambrose," he and his wife performed in concert parties and at Masonic socials as living marionettes and puppet masters. In his teens, Eric Ambler was eager to join his parents' act, but wanting something more solid and respectable for him than show business, they sent him to a nearby academic secondary school, Colfe's Grammar School. Ambler told Terry Coleman of the *Guardian* (February 2, 1970) that he hated his school and has never revisited it: "I loathed it for years," he said. "I hated all the masters. I was a kind of juvenile delinquent. Today I should be considered in need of care and protection."

Aided by a scholarship, at fifteen Ambler went on to study engineering at London University (1924-1927) and then began an apprenticeship in electrical engineering (1927-1928). That proved to be not to his taste and in 1929, after an equally brief excursion into the theatre as an actor and comedian, he settled down as an advertising copywriter. All that time he had been writing, and by the time he was nineteen he had produced two novels, four plays, and some songs—all unpublished. He took one of the novels to a literary agent, who urged him to forget about a literary career, but he ignored that advice. More plays followed, in a more or less Pirandellian mode, two of which were produced by amateurs. By his middle twenties Ambler had made a total of £25 from his writing.

His literary income doubled overnight when he received an advance of £30 from Hodder and Stoughton for his first novel, which was published in 1936 as *Dark Frontier*. It is about a mild English scientist who comes out of a motor crash convinced that he is the intrepid hero of the spy thriller he had just been reading; he goes to a backward little republic on the Rumanian border to destroy the formula for an atomic bomb that has been invented there. British spy thrillers at the time were dominated by xenophobic supermen like Bulldog Drummond, and *Dark Frontier* had been conceived as a parody of that sort of entertainment. Ambler, however, had found himself "drawn into it." Although contemporary reviewers found the story exciting, Clive James, in a long reappraisal of Ambler's work in the *New Review* (September 1974), called it an "engagingly awful" book, "whose clumsiness the author nowadays admits with delight." But for all its imperfections, the book contained three important innovations: a hero who is not a superman but an ordinary person caught up by chance in great events; authoritative technological knowledge; and a serious concern with Continental politics.

Because at that time Ambler was, as he says, "a *very* far Left socialist," for him the dark forces at work in Europe were those of fascism and international capitalism. There is no hint in his early books that the inhumanities and dangers of left-wing totalitarianism might equal those of the right, or even that they existed. However, if

Ambler's political views in his prewar novels were naïve, his expression of them became rapidly more sophisticated in *Background to Danger* (Knopf, 1937), published in England as *Uncommon Danger* (Hodder, 1937); *Epitaph for a Spy* (Hodder, 1938; Knopf, 1952); *Cause for Alarm* (Hodder, 1938; Knopf, 1939); *A Coffin for Dimitrios* (Knopf, 1939), published in England as *The Mask of Dimitrios* (Hodder, 1939); and *Journey Into Fear* (Hodder, 1940; Knopf, 1940).

"I set out to improve a shoddy article," Ambler explained in his *Guardian* interview. "Dorothy Sayers had taken the detective story and made it literate. Why shouldn't I do the same for spies? I was never wanting in arrogance." He invented and perfected a new kind of popular novel, whose basic plot Thomas Wiseman has described in the *Guardian* (September 23, 1972): "Someone, usually a man of inconspicuous appearance and accomplishments will have left his normal surroundings to go to a strange place. There he will have been drawn by circumstances and his own foolishness into events of an outlandish nature, from which he will find it impossible to extricate himself. . . . The villain will be as colourful as the hero is colourless, he will be gross and excessive, with extreme appetites of one sort or another, while the hero or narrator will tend to be abstemious, reserved, unused to firearms or women, physically weak, but possessing a native shrewdness, and some special knowledge that in the end turns the tables on his more powerful adversary."

All those elements are embodied in *A Coffin for Dimitrios,* which is widely regarded as the outstanding work of Ambler's "first period." A Book of the Month Club choice in September 1939, when World War II began, it has never gone out of print. Latimer, a British detective story writer, becomes obsessed with the mysterious career of a man named Dimitrios, whose corpse he sees in a Turkish morgue. He begins to unravel the tangled threads of the dead man's life —his intrigues and treacheries, his drug trafficking, pimping, and murders, under many aliases in many countries. And in the end the long and complex trail leads him to the discovery that Dimitrios is after all very much alive, and deadly dangerous.

The reader, who acquires his information at the same rate as the novel's hero, is given as a bonus an accurate impression of the Balkanic upheavals of the interwar years. Clive James wrote in his retrospective article that the book lacks the "neurotic psychological density of a [Graham] Greene entertainment, but its reportage is just as penetrating, perhaps even more so. The superhuman hero has given way to a protagonist with whom the reader can identify. . . . Evil, although still personified in character, is recognised to be systematic."

Ambler remained in the advertising business until 1937, by which time he had risen to a directorship in a large London agency. When the success of his early novels and stories enabled him to take his chance as a full-time writer, he left England, which has never nourished his imagination, and went to Paris. At that time, as he confessed in a London *Times* interview (January 7, 1970), he was "quite the little intellectual snob." He read history, and came to Jung via Nietzsche, and along with such expatriate luminaries as Cyril Connolly and Brian Howard frequented the Café Flore.

World War II ended that type of existence. Ambler joined the Royal Artillery in 1940 and was commissioned the following year. For a time he was attached to the antiaircraft battery assigned to protect Winston Churchill at Chequers, the Prime Ministerial country residence, and he later served in Italy. In 1943 Lieutenant Ambler was transferred to Army Kinematography, where he became assistant director and a lieutenant-colonel (1944-1946), and made ninety-six educational and training films. With Peter Ustinov, Ambler wrote a morale-boosting movie showing how a group of raw and unwilling recruits are welded into an effective fighting unit. Directed by Carol Reed, and with a cast that included Ustinov, Stanley Holloway, and David Niven, the film was released in 1944 as *The Way Ahead,* a full-length feature that has been described as "World War II's best film tribute to the British Army."

After the war, Ambler remained in the film business as a writer of screenplays, working mostly for J. Arthur Rank's Cineguild. His credits include *The October Man* (1947), which he also produced; *The Passionate Friends* (1948); *Highly Dangerous* (1950); *The Magic Box* (1951); *The Card* (1952), released in the United States as *The Promoter*; *Rough Shoot* (1952); *The Cruel Sea* (1953); *Lease of Life* (1954); *The Purple Plain* (1954); *The Yangtse Incident* (1957); *A Night to Remember* (1958); and *The Wreck of the Mary Deare* (1959). He also worked in Hollywood on the Marlon Brando version of *Mutiny on the Bounty.* Ambler received a $100,000 advance for that screenplay, and $6,000 a week for a year while he struggled with the impossible task of making Fletcher Christian's role (played by Brando) more important than Captain Bligh's (played by Trevor Howard). He made fourteen complete drafts before he gave up.

Although Ambler still writes occasionally for the movies, his dedication to the medium waned in the 1950's, when he realized that Britain's postwar attempt to create a new kind of cinema was not going to succeed. He returned to fiction after a ten-year silence with *Skytip,* written in collaboration with Charles Rodda under the pseudonym "Eliot Reed," and published in 1950 by Doubleday (Hodder, 1951). Several more novels under the Reed pseudonym followed in the 1950's: *Tender to Danger* (Doubleday, 1951), published by Hodder in England as *Tender to Moonlight* (1952); *The Maras Affair* (Collins, 1953; Doubleday, 1953); *Charter to Danger* (Collins, 1954); and *Passport to Panic* (Collins, 1958). All very much in the Ambler tradition, they were well received, with some reservations.

Meanwhile, in 1951, Ambler had published his first postwar book under his own name. *Judgment on Deltchev* (Hodder; Knopf) is about an English journalist who is sent to a Balkan city to cover a treason trial, and finds out more than it is safe for him to know. Ambler had learned a great deal about human nature and political reality during the war, and critics found *Judgment on Deltchev* quite lacking in the socialist optimism of the earlier books—altogether grimmer, but also subtler and more authoritative. It brought the author some "really terrible letters" from readers who accused him of betraying the cause of socialism and becoming a lackey of capitalism.

The Schirmer Inheritance (Heinemann, 1953; Knopf, 1953), concerning a lawyer's search among the displaced people of Europe for the lost heir to an American fortune, encountered a relatively cool reception. It was followed by *State of Siege* (Knopf, 1956), published in England as *The Night-Comers* (Heinemann, 1956), which divided the critics in a way that has become familiar in assessments of Ambler's postwar books. Set in the Far East, on an island near Indonesia, the story centers on an engineer who is caught up in a military *coup d'etat*, together with the Eurasian girl he is half in love with, and their struggle to survive in the face of much casual slaughter. Although there was far more action in the book than in *The Schirmer Inheritance*, there was not enough to satisfy some reviewers. Anthony Boucher in the New York *Times* (September 23, 1956) found *State of Siege* "less a novel than a coldly illuminating textbook on political and military strategy."

The novels of Ambler's postwar "second period" have bored some critics with their relative paucity of old-fashioned adventure and violence, and delighted others with their moral subtlety, sophisticated observation of character, and social and political verisimilitude. Clive James notes that in the later novels "the evil of the villains becomes steadily less personal, although even more virulent: it is the natural extension of their ideologies. At the same time the heroes become even less heroic. Hero and villain move closer together."

That is especially true of Ambler's two novels about Arthur Abdel Simpson, who made his debut in *The Light of Day* (Heinemann, 1962; Knopf, 1963). The illegitimate son of an Egyptian woman and a British army sergeant, Simpson scratches a seedy living as a con-man, pornographer, thief, guide, interpreter, and pimp. Not only is he a coward and a snob, but even more unpardonably, he suffers from bad breath. In *The Light of Day* he is in trouble on various counts with both the Greek and the Turkish police, and soon he is involved with a gang of jewel thieves, who enlist his dubious services in their attempt to rob the Topkapi Museum in Istanbul. And yet the reader finds himself attracted to the squalid Simpson, cheered by his resilience, and wanting him to survive against the vastly superior forces ranged against him.

The Light of Day was successfully filmed in 1964 as *Topkapi*, in which the part of Simpson was played by Peter Ustinov. Simpson reappears in *Dirty Story* (Bodley Head, 1967; Atheneum, 1967), and critics have seen in the hero of *The Levanter* (Weidenfeld and Nicolson, 1972; Atheneum, 1972), which won the Golden Dagger Award in 1973, a more dignified version of the same character. Clive James believes that Ambler himself is "obviously a non-belonger," and suggests that in such "half-heroes" as Simpson he is "touching on his own psychological condition." On April 25, 1975 the Mystery Writers of America presented their Grand Master Award to Ambler and cited him as "the father of the modern spy novel."

Ambler's other novels include *Passage of Arms* (Heinemann, 1959; Knopf, 1960); *A Kind of Anger* (Heinemann, 1964; Atheneum, 1964), which received the Edgar Allan Poe award; *The Intercom Conspiracy* (Weidenfeld and Nicolson, 1970; Atheneum, 1969); and *Doctor Frigo* (Weidenfeld and Nicolson, 1974; Harcourt Brace Jovanovich, 1974). He has also published a volume of essays about famous murderers, *The Ability to Kill* (Bodley Head, 1963), and edited an anthology of favorite spy stories, *To Catch a Spy* (Bodley Head, 1964; Atheneum, 1965). In 1960 he created the CBS television series *Checkmate*, about a private detective.

Ambler's 1939 marriage to Louise Crombie ended in divorce in 1958. Later in the same year he married Joan Harrison, who is best known as the producer of the *Alfred Hitchcock Presents* series. The author is a tall, lean man, urbane in manner and precise in speech. He has an aversion to physical exercise, and when not writing is usually reading. Ambler insists that he is less interested in espionage than in politics, less interested in violence than in the psychological needs of his characters: "I'm frightened of violence in people, but also curious to see what they're going to do." Ambler, who has settled in Switzerland after living for many years in Los Angeles, still travels widely in search of background material for his books. Clarens, where he now lives, on the eastern end of Lake Geneva, is not devoid of literary associations of its own, since it once provided the setting for Rousseau's *Nouvelle Héloïse.*

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ANDERSON, LINDSAY (GORDON)

Apr. 17, 1923- Film and theatre director
Address: b. c/o Royal Court Theatre, Sloane Square, London SW 1, England; h. 57 Greencroft Gardens, London NW 6, England

Of all the angry young intellectuals—Tony Richardson, Karel Reisz, *et al.*—who came out of

LINDSAY ANDERSON

Britain's artistically revolutionary Free Cinema movement of the 1950's, the most enduringly rebellious is director Lindsay Anderson, a former film critic and documentary maker now best known perhaps for his stage and screen presentations of David Storey's terse, naturalistic dramas about English proletarian life. Anderson, who is joint artistic director of London's experimental Royal Court Theatre, first came to international prominence as a feature film maker with Storey's anti-heroic *This Sporting Life* in 1963, and he has maintained his reputation with such daringly avant-garde films as *If . . .* (1969), about violent schoolboy revolutionaries, and *O Lucky Man!,* the three-hour-long odyssey of a contemporary Everyman. The sensitive Anderson, a self-styled "anarchist"—by which he means one committed to personal responsibility—who prefers to use a hand-held camera in his film work, has been concerned throughout his maverick career with poetically revealing the human spirit in the down-to-earth conditions of society today, and he has succeeded in doing so quietly but powerfully. Aside from his practical achievements on stage and screen, he has earned himself a place in cultural history as a leading artistic theoretician of his time, especially through his exposition of the documentary as "the creative interpretation of actuality."

Of Scots ancestry, Lindsay Gordon Anderson is the second of three sons of Alexander Vass Anderson and Estelle Belle (Gasson) Anderson. He was born on April 17, 1923 in Bangalore, South India, where his father, a major general in the British army, was then stationed. His older brother is an officer in the Royal Air Force; his younger brother died of illness while serving in the Royal Navy. "He caught an unknown virus at sea," Anderson recounts, regarding the younger brother. "It was one of those tragic events in our family. He was only twenty-six and much better adjusted than my older brother and I. I suppose that was due to the fact that when *we* were growing up my mother and father were not getting along. But my younger brother missed all that, because my parents divorced when I was ten, and Mother married again."

From the age of two Anderson was raised in England, where he attended St. Ronan's School and Cheltenham College before matriculating at Wadham College, Oxford University. "As a schoolboy," he recently told an interviewer, "I formed the idea of becoming an actor, but I received immense and emotional opposition from my parents. I must say, they were completely right about not wanting me to become an actor."

Anderson's studies at Oxford were interrupted during World War II, when he served as a cryptographer in India with the British Army Intelligence Corps. After the war he returned to Oxford, where he completed his work for a degree in English, acted in some dramatic productions, and became a founder-editor of the anti-establishment film magazine *Sequence,* which was initially published under the aegis of the Oxford University Film Society.

Along with two other young film makers who had not yet made their mark, Gavin Lambert and Karel Reisz, Anderson continued to edit and write criticism for *Sequence* after it became an independent publication, with offices in London. After *Sequence*'s demise, in 1952, he wrote for *Sight and Sound,* the publication of the British Film Institute, edited by Gavin Lambert, and for *Universities and Left Review.* "The reason I became a critic," he told Guy Flatley in an interview for an article in the New York *Times* (July 1, 1973), "was that I was quite simply mad about films, and one of my early themes was to say that I didn't think British films were so great and that *Brief Encounter* was a dreary, bourgeois movie. I was greatly under the influence of John Ford at the time; I had just seen *My Darling Clementine,* the single film that has had the most intoxicating effect on me. . . . I recently saw Ford's *Grapes of Wrath* again, and I was overwhelmed by the fantastic power of the humanist feeling in that picture. . . . When Ford made that movie, it required an act of courage. But now we have to make our own acts of courage."

The basis of the critical aesthetic expounded in *Sequence* and *Sight and Sound* was best expressed by Anderson in one of his articles for the former publication: "Style and content fuse to form something new, a whole greater than its parts. A synopsis of *L'Atalante* means as little as one of a lyric poem; on paper *My Darling Clementine* is just another Western. But as they unfold upon the screen, with grace of movement, freshness of vision, they are found to possess a magic power to excite, to enchant, to revive. To describe this as 'formal beauty' is inadequate and misleading, for the phrase implies the frigid, sterile formality of a work like *Day of Wrath* rather than the living poetry which is the result even when a commonplace story is given shape and meaning by an expressive camera, sympathetic music and design, skilled actors, and above all by creative direction which gathers all these elements together and gives them unity and life."

Meanwhile Anderson, who sees his career as having "proceeded by a sort of luck," had begun directing "quite by chance." He recounted the circumstances in an interview with Joseph Gelmis: "I simply was given . . . the opportunity to make an industrial documentary for a firm in the North of England . . . through a personal contact. And they were mad enough to ask me to make it, because I had talked about being a director. They really were mad, because I had no experience. . . . So I started making these industrial documentaries, advertising films for a rather broadminded company. My first film ran for about forty minutes and was about this factory and the men and the tradition."

"This factory" was Richard Sutcliffe Ltd., manufacturers of coal mining equipment, located in Wakefield, Yorkshire. Anderson made three films for Sutcliffe: *Meet the Pioneers* (1948), *Idlers That Work* (1949), and *Three Installations* (1952). A fourth, *Trunk Conveyor* (1954), was commissioned jointly by the National Coal Board and Sutcliffe. Also in Wakefield, he made *Wakefield Express* (Wakefield Express Series Ltd., 1952), about the local daily newspaper. In *O Dreamland* (Sequence Films, 1953) Anderson was harshly satirical in his cinematic coverage of an amusement park at a British seaside resort. *Thursday's Children* (World Wide), a moving documentary on children at the Royal School for the Deaf directed by Anderson and Guy Brenton, was awarded the Oscar for best short documentary of 1954 by Hollywood's Academy of Motion Picture Arts and Sciences.

For the National Society for the Prevention of Cruelty to Children, Anderson made four short-shorts—none longer than five and a half minutes—all released in 1955: *Green and Pleasant Land*, *Henry*, *The Children Upstairs*, and *A Hundred Thousand Children*. In the same year he directed *Foot and Mouth*, for the Ministry of Agriculture's Central Office of Information and *£20 a Ton* and *Energy First* for the National Industrial Fuel Efficiency Service. Also in 1955, he organized a festival of John Ford's films in London. In 1955 and 1956 he directed five episodes in the British television series *The Adventures of Robin Hood*.

In the British cinema the closest equivalent to the French *Nouvelle Vague* was the Free Cinema, a term Anderson coined in 1956 to identify and call attention to the insurgent movement, a "mini-New Wave," of which he was a leader. That movement was part of a larger ferment, signalized by the success on the stage that year of John Osborne's "non-U" bombshell, *Look Back in Anger*. Building on the aesthetic they had set forth in *Sequence* and *Sight and Sound*, and allying themselves with the then nascent New Left in politics, the Free Cinema film makers banded together to "make a row," as Anderson said, and thus call public attention to their work and the work of others like them: naturalistic films outside the prevailing upper-middle-class tradition, films concerned with contemporary working-class life.

Between 1956 and 1959 the British Film Institute sponsored six Free Cinema programs, presented at the National Film Theatre. Included in the first, in addition to short documentaries by Karel Reisz, Tony Richardson, and Lorenza Mazzetti, was Anderson's *O Dreamland*. The second was a foreign program, consisting of Georges Franju's *Le Sang des Bêtes* and Lionel Rogosin's *On the Bowery*. The third included *Every Day Except Christmas* (1957), a romanticized, poetic view of the work of the porters at Covent Garden Market, made by Anderson under the sponsorship of the Ford Motor Company Ltd. "Polish Voices," as the fourth program was called, included Roman Polanski's *Two Men and a Wardrobe*. "French Renewal," the fifth program, consisted of Claude Chabrol's *Le Beau Serge* and François Truffaut's *Les Mistons*. Among the four short films in the sixth and final program was Karel Reisz's *We Are the Lambeth Boys*, one of the films in the Ford Motor Company Ltd.'s series *Look at Britain*. Outside of his work in Free Cinema, Anderson was one of the directors as well as supervisor of editing on the nuclear disarmament documentary *March to Aldermaston* (1958).

Between 1959 and 1962 Anderson was a director—along with Tony Richardson, who had preceded him there—at London's Royal Court Theatre, where he staged, among other plays, *The Long and the Short and the Tall* (1959), *Sergeant Mulgrave's Dance* (1959), *Billy Liar* (1960), *Trials by Logue* (1960), and *The Fire Raisers* (1961). Karel Reisz, who had directed the feature film *Saturday Night and Sunday Morning*, turned producer with *This Sporting Life*, handing over the directing to Anderson. On that, his first feature film, Anderson worked with a script adapted by David Storey from his novel about a brutish young miner in the North of England who succeeds in becoming a professional rugby player but fails in love. When the picture was released in England by Independent Artists in February 1963 *Variety*'s correspondent called it "a powerful newcomer" in the tradition of *A Taste of Honey* and *Room at the Top*, full of "a gutsy vitality" as well as "classiness in its direction, writing, and acting."

When Continental Distributing, Inc., brought *This Sporting Life* to the United States later in 1963 Archer Winsten of the New York *Post* (July 7, 1963) described it as "the kind of picture that knocks you down and beats you up," a successful realization of Anderson's aim of achieving "passion without sentiment." In the New York *Herald Tribune* (July 17, 1963) Judith Crist hailed it as "a brilliantly ruthless portrait . . . of the unreasoning man, unable to cope with a subtlety of soul." Pointing out that the plot was "secondary," Miss Crist went on to say: "It is basically a chronicle of a man's self-examination. . . . But it is searing and enthralling as its course is followed in David Storey's taut, terse screenplay and Lindsay Anderson's direction, which suggest rather than specify, provide the mood and the setting and leave the characters to make their mark upon us." At the Cannes Film Festival, *This Sporting Life* won the International Critics Award, and Richard Harris, who played the film's protagonist, won the award for best actor.

Returning to the theatre, Anderson directed *The Diary of a Madman* (1963) at the Royal Court, *Andorra* (1964) at the British National Theatre, *Julius Caesar* (1964) at the Royal Court, *The Cherry Orchard* (1966) at the Chichester Festival, and the first Polish production of John Osborne's *Inadmissible Evidence* (*Nit Do Obrony*, 1966), at Teatr Wspolczesny in Warsaw. While in Poland he directed the short *Raz Dwa Trzy*, ("The Singing Lesson," 1967) for Warsaw Documentary Studios. Anderson's forty-six-minute *The White Bus* (Woodfall-United Artists, 1966), scripted by Shelagh Delaney from one of her short stories, was intended to be part of a Delaney trilogy that was never completed.

Anderson recounted to Joseph Gelmis how *If . . .* (Memorial Enterprises-Paramount, 1969) came to be made: "Two boys, David Sherwin and John Howlett, had just left school and gone up to Oxford. They began writing a script, 'Crusaders,' based on their feelings about the British public school experience. The script was in existence for about five or six years before getting to my hands." From "Crusaders," David Sherwin, working with Anderson, developed the screenplay for *If . . .* , the story of three boys (Malcolm McDowell, David Wood, and Richard Warwick) in a British boarding school who, resentful of oppressively rigid authority and calcified tradition, plot an armed rebellion and, on Speech Day, massacre teachers, other students, and parents.

Plagued from the outset with financial problems, *If . . .* in its final print was a mixture of color, monochrome, and black and white. As if this were not bemusing enough, the story, structured in eight connected episodes, wandered between fantasy and reality. But the reviews were even more laudatory than they had been for *This Sporting Life*, with critics calling *If . . .* "a masterpiece," "Anderson's masterwork," "bold," "brilliant," and "impossible to forget." At the Cannes Film Festival the movie won the Golden Palm.

Back at the Royal Court Theatre, where he became coartistic director, Anderson directed David Storey's *In Celebration* and *The Contractor* in 1969 and *Home* the following year. The latter two were so successful they were transferred to West End theatres and *Home*, starring Ralph Richardson and John Gielgud, opened at the Morosco Theatre late in 1970. In *Home* two men with empty lives chat desultorily, but as Clive Barnes observed in the New York *Times* (November 18, 1970), "the play speaks with an 'inner voice,' and it is precisely what is not said rather than what is said that really counts." Barnes found it to be a play of "gentle Chekhovian sadness, where significant inconsequentialities and masterly irrelevancies suggest an impression and convey a mood." Critics generally liked *Home* more than they did *The Contractor*, which came to be known as "the tent play" because the entire course of its action revolves around the erecting and dismantling of a tent for the marriage of the daughter of the tent contractor. Some critics interpreted the tent as a symbol of the British Empire, others thought it to be a statement on the nature of art.

When Storey's *The Changing Room*, set in a rugby team's locker room, opened at the Royal Court in the autumn of 1971, critics noted that the virtually plotless, documentary-like play gave those in the audience the feeling that they were eavesdropping on the vulnerable, human side of violent men. Reviewing it in the London *Observer* (November 14, 1971), Helen Dawson observed that its "artistry," and "craftsmanlike devotion to form, detail, and use of color," were perfectly blended in Lindsay Anderson's production and Jocelyn Herbert's set.

Anderson spent the next two and a half years working on the movie *O Lucky Man!* (Warner, 1973), starring Malcolm McDowell, Ralph Richardson, and Rachel Roberts. That picaresque film is a savage, stylized comedy about the heartbreak, nerve, misery, and humiliation it takes to get to the top in our parastic, competitive society. The reviewer for *Time* (July 23, 1973) felt that it "presents the audience with visions of itself as it might be seen in funhouse mirrors, reality reflected as grotesque fantasy." Writing in *After Dark* (July 1973), Norma McLain Stoop described the protagonist of *O Lucky Man!* as being "buffeted but never broken by a chain of near-disasters" and praised Anderson for using the "film medium with impressive virtuosity—with respect for its past, deep knowledge of its present, and illuminating insights into its future." She quoted Anderson's explanation for the film's excessive length: "In order to achieve the kind of wholeness of statement, the sense of an experience, in order for the last sequence to have sufficient weight, the audience has to share, to live through, that amount of life."

Storey's *In Celebration* (1975) was translated to the screen by Anderson for Ely Landau's American Film Theatre. The central setting is a working-class living room in Yorkshire, where the three sons of a miner, alienated rather than enriched by their education, come to join in the celebration of their parents' fortieth wedding anniversary. Their talk is electric with a pent-up trauma that never surfaces and is never specified, as Jay Cocks noted in *Time* (February 17, 1975): "Under Anderson's direction the movie gathers enormous force, . . . power from energy that is never released." "What . . . stands out most strongly . . . is Lindsay Anderson's ability to hew everlastingly to the line of human questing in the social world," Archer Winsten observed in the New York *Post* (March 18, 1975). "The place . . . is made visible in a few bold shots. The people make themselves known quickly. One moves steadily into this heart of a long buried family tragedy, its still unsettled questions and sorrows."

In an interview with Archer Winsten of the New York *Post* (April 17, 1975), Anderson revealed that he had done hour-long Yoga exercises and twenty-minute meditations in preparation for working on *In Celebration.* "It seemed to help," Winsten noted. "Certainly there is a tranquil exercise of clear-seeing power in the picture that marks a new level of film making for Lindsay Anderson." Earlier in the interview with Winsten, Anderson talked of the exodus from Great Britain of such film makers as Jack Clayton, John Schlesinger, Karel Reisz, Tony Richardson, John Boorman, Nicholas Roeg, and Peter Yates. Despite the obvious appeal of Hollywood money—far more than is available in England—he indicated that he himself would continue to live and work on motion pictures in England.

Lindsay Anderson is a short, stocky man whose serious manner is relieved by a sharp wit. Obsessive about his work, he has never married, and when he is not working on the site of a production he is usually holed up in the book-crammed apartment he has lived in for the past eighteen years. His love of privacy is such that he will often not answer his telephone. He dresses with studied shabbiness and dislikes big parties, expensive hotels, and fancy restaurants. He lists photography and "resting" as his leisure interests. Reportedly, Anderson is intensely proud of his Scots heritage.

Anderson has served as a governor of the British Film Institute and as a juror of the Canadian National Film Festival, the Venice Film Festival, and the International Film Festival in Delhi. In between plays and movies he earns money and keeps professionally active by directing television commercials, an activity that he considers preferable to churning out films to which he cannot fully commit himself. His dedication is reciprocated by the group of actors and technicians who turn up repeatedly in his productions. Malcolm McDowell, who acted in both *If . . .* and *O Lucky Man!* told a reporter for *Time* (July 23, 1973), "The party scene in *Lucky Man* was shot on Sunday—for free—because it was not on the budget. Lindsay asked if we would do it, and every single actor came in for nothing. The *esprit de corps* he gets from actors is amazing."

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ANN-MARGRET

Apr. 28, 1941- Actress; nightclub and television entertainer
Address: b. c/o Rogallan Productions, Suite 304, 9000 W. Sunset Blvd., Los Angeles, Calif. 90069

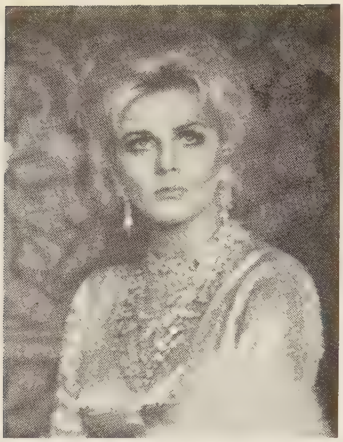
The Swedish-American motion picture, television, and nightclub star Ann-Margret has been characterized in Leslie Halliwell's *The Filmgoer's Companion* (1974) as a "sex symbol and redoubtable cabaret performer" and a "hard worker who gradually became a good actress." After making an auspicious start in motion pictures with her performances in such musical comedy films as *State Fair* (1962) and *Bye, Bye, Birdie* (1963), she was cast in a series of roles that stereotyped her as a flashy "sex bomb"—or, as critic Pauline Kael saw her, "a lewd mechanical doll."

After her marriage in 1967 to Roger Smith, who became her manager, Ann-Margret's career took a turn for the better. Her portrayal of the tragic Bobbie Templeton in Mike Nichols' *Carnal Knowledge* (1971) brought her recognition as a serious actress and earned her an Academy Award nomination. More recently, she gave a creditable performance in Ken Russell's film version of the rock opera *Tommy* (1975). "I . . . believe that I was born to entertain," Ann-Margret told Guy Flatley (New York *Times*, August 1, 1971). "If I can make people feel excitement, hope, passion . . . , if I can do anything to ease tension, especially in these times . . . , then I feel that I've accomplished something."

Ann-Margret Olsson was born in the village of Valsjobyn in the Swedish county of Jämtland, some 185 miles north of Stockholm, on April 28, 1941, the only child of Gustav and Anna (Aronsson) Olsson. Her father, an electrician, had worked in the United States in his youth and went back there shortly after Ann-Margret's birth, settling near Chicago where he obtained a job with the Johnson Electrical Company. Her mother was, however, reluctant to leave Sweden, and several years elapsed before she agreed to join him.

From her earliest childhood in Valsjobyn, Ann-Margret's talents as a singer and dancer were encouraged by her mother. "I've wanted to be in show business as far back as I can remember," Ann-Margret told Henry Allen of the Washington *Post* (September 8, 1971). "When I was maybe four, . . . my mother used to teach me Swedish songs. I'd sing and mimic her gestures, while my uncle played the accordion."

In 1946 Ann-Margret came with her mother to the United States to join her father at Fox Lake, Illinois. The Olssons later moved to the Chicago suburb of Wilmette and eventually became American citizens. "When we first came to this country," Ann-Margret recalled in an interview with Liza Wilson (*American Weekly*, November 19, 1961), "my mother was determined that I would have the singing, dancing, and piano lessons she had always wanted but was



ANN-MARGRET

too poor to have in Sweden. She helped out in homes and got other jobs to help my father pay for my lessons. . . . From the first grade on I sang every chance I had. . . . And my impersonations went over big with the other kids."

Despite her performing, Ann-Margret was an introverted and lonely girl. That tendency was not helped by the fact that during her formative years the Olssons lived for a time in a Wilmette funeral parlor, where Anna Olsson had taken a job as a receptionist after her husband became so ill that he had to quit work. Nevertheless, she remembers her childhood as a happy one, because of her close relationship with her family. "I would have died rather than displease my parents," she has recalled. "I was raised with a lot of love and a lot of discipline."

Meanwhile, Ann-Margret sang at church socials, weddings, and private parties and appeared in school revues and dramatic productions. By the time she entered New Trier High School in Winnetka, she had overcome her shyness and was chosen as the school's cheerleader. She also succeeded in talent shows and at sixteen was runner-up on Ted Mack's *Original Amateur Hour.* She made her professional debut in the summer of 1958 when, after making the rounds of Chicago agents, she obtained a month's engagement as a vocalist with Danny Ferguson's band at the Muehlebach Hotel in Kansas City.

After graduating from high school in 1959, Ann-Margret entered Northwestern University as a speech major, planning to switch to dramatics later. There she teamed up with three male fellow students in a jazz combo called the Suttletones, which performed at nightclubs in the Chicago area on weekends. Lured by the promise of a summer engagement at the Nevada Club in Las Vegas, in June 1960 the four headed west in a rented stationwagon. When the job failed to materialize, they continued on to Los Angeles, where they spent two weeks contacting agents, until their resources dwindled to five dollars. Finally they obtained a three-week booking at the Villa Marina club in Newport Beach, California through Bobby Roberts of Pierre Cossette Enterprises, which later became Ann-Margret's management. "They were nice, wholesome college kids," Roberts remembers. "Ann-Margret was right off the campus, sweet and shy. We didn't think they were loaded with talent exactly, but we wanted to help them make a little spending money before they went back to college."

After getting additional bookings at nightclubs in Elko and Reno, Nevada, Ann-Margret decided to continue with her show business career instead of returning to Northwestern. While performing at the lounge of the Dunes Hotel in Las Vegas, she came to the attention of George Burns, who hired her for his Christmas 1960 show at the Congo Room of the Sahara Hotel in Las Vegas at $100 a night for ten nights and billed her as his personal discovery. That led to a recording contract with RCA Victor and an invitation from Jack Benny to appear on his television show in early 1961. More importantly, it brought her a screen test with Twentieth Century-Fox, which signed her to appear with Pat Boone in its remake of the 1945 Rodgers and Hammerstein musical comedy film classic *State Fair* under the direction of José Ferrer, and a role in Frank Capra's sentimental comedy *A Pocketful of Miracles* (United Artists, 1961), as Bette Davis' daughter.

Before *State Fair* was released, Ann-Margret's managers mounted a carefully calculated publicity campaign for her. It reached its climax when she appeared, on April 19, 1962, at the nationally televised thirty-fourth annual Academy Award presentations, at which she sang the Oscar-nominated song "Bachelor in Paradise." Describing her performance, Rowland Barber wrote in *Show* magazine (September 1962): "What she appeared to be was a girl in her first formal . . . who'd set out for the Junior Prom. . . . She wore a scared, sweet smile. Then she began to sing . . . , and a transformation took place: from Little Miss Lollipop to Sexpot-Banshee. Her rendition . . . was definitive. She squeezed it out, ground it out, belted it out, wrung it out, and flung it out. . . . In the space of three minutes, Ann-Margret became the Hottest Name in Town."

Although in the original casting of *State Fair* Ann-Margret was slated for the ingenue role of Margie, she was instead given the more "bouncy" part of Emily. Among the critics who generally praised her lively performance and saw her as a promising newcomer was A. M. Weiler, who noted in the New York *Times* (April 12, 1962) that she had "a vitality that is eye- if not ear-catching." He found her acting, however, "hardly spectacular."

In her next film, *Bye, Bye, Birdie* (Columbia, 1963), starring Dick Van Dyke and directed by George Sidney, Ann-Margret played a small-town teen-age fan of a popular rock star. To accommodate her talent, the role, originally a minor one in the Broadway musical hit on which the film was based, was expanded to include four additional songs. Frank Morriss, in the Toronto *Globe and Mail* (July 1, 1963), predicted a bright future for her as "a blithe, sexy, thoroughly accomplished performer," and a *Variety* (April 10, 1963) reviewer commented: "This is one of the most exciting, fresh personalities to take the cinematic stage in some time. The magnetism of early-vintage Judy Garland is here."

By early 1963 Ann-Margret had also established herself as a recording star, with two LP albums—*And Here She Is—Ann Margret* and *On the Way Up*—to her credit, and she was featured on the best-selling *Bye, Bye, Birdie* soundtrack album. Of the five singles she had made, "Lost Love" and "I Just Don't Understand" had reached the top ten among best sellers. In 1963 she took part in a celebration at New York's Waldorf-Astoria Hotel honoring President John F. Kennedy on his forty-fifth birthday, and in 1964 she performed at President Lyndon B. Johnson's inaugural gala. Her dates with Elvis Presley, Eddie Fisher, Hugh O'Brian, Frankie Avalon, Vince Edwards, and others, as well as her short-lived engagement, in 1962, to Hollywood businessman Burt Sugarman, received much publicity, but her reluctance to discuss her private life with reporters brought her two successive "sour apple" awards, given annually by the Hollywood Women's Press Club to the "least cooperative" performer.

Under contract to Columbia, MGM, Frank Sinatra's Essex Productions, and other companies, Ann-Margret made about a dozen films over a three-year period. Although she was now one of Hollywood's top box-office attractions and was named "star of the year" for 1964 by the Theatre Owners of America, the material she was given did little to enhance her reputation. In 1964 she appeared in such fluff as *The Pleasure Seekers* (Twentieth Century-Fox), about the amatory adventures of three American girls in Spain; *Viva Las Vegas* (MGM), costarring Elvis Presley; and she tackled her first "serious" role in *Kitten with a Whip* (Universal), in which she played a tough, conniving escapee from a reformatory. The last-named film was condemned by critics as "ludicrous," "dismal," and "the worst picture of the year," but Eugene Archer (New York *Times*, November 5, 1964) noted that Ann-Margret demonstrated "enough talent to suggest interesting dramatic possibilities in better films."

Critics found Ann-Margret unpersuasive as a small-town girl turned siren in *Bus Riley's Back in Town* (Universal, 1965). She fared little better as the wife of an ex-convict (Alain Delon) in the gangster melodrama *Once a Thief* (MGM, 1965), or as the fickle Melba in the otherwise well received *The Cincinnati Kid* (MGM, 1965), based on Richard Jessup's novel about big-time poker players and costarring Edward G. Robinson and Steve McQueen. Her other films of the mid-1960's included the comedy *Made in Paris* (MGM, 1966), opposite Louis Jourdan, and *Stagecoach* (Twentieth Century-Fox, 1966), a remake of the 1939 John Ford classic, in which she portrayed the dance-hall girl, Dallas, with some competence. In the spy spoof *Murderer's Row* (Columbia 1966), featuring Dean Martin as secret agent Matt Helm, Ann-Margret played a scientist's daughter; in the Doris Day-type comedy *The Swinger* (Paramount, 1966) she was a writer who fakes a lurid autobiography to impress editor Tony Franciosa; and in *The Tiger and the Pussycat* (Embassy, 1967), an Italian comedy, she played a teen-age seductress who has an affair with middle-aged tycoon Vittorio Gassman.

On May 8, 1967, in Las Vegas, Ann-Margret married Roger Smith, the former star of the television show *77 Sunset Strip*. Smith took over her management in partnership with Allan Carr, and the two men set out to build her confidence and divest her of her tawdry image. Groomed by Smith and Carr to display her talents as a variety artist, Ann-Margret was signed by CBS to make a series of lavish television specials, beginning in December 1968, that featured such guests as Jack Benny, Danny Thomas, and Lucille Ball. In November 1971 she starred in the 1930's-type musical comedy *Dames at Sea,* presented on the Bell System Family Theatre over NBC-TV. Her shows at the Hilton International and Tropicana at Las Vegas, the Fontainebleau at Miami Beach, and other night spots, broke attendance records and were usually sold out well in advance.

After rejecting lucrative movie offers for which they felt she was unsuited, Smith and Carr persuaded Ann-Margret to appear in *R.P.M.* (Columbia, 1970), Stanley Kramer's film about student militancy on an American university campus. Her performance as a graduate student who has an affair with a radical sociology professor (Anthony Quinn) elicited some favorable reviews. "Ann-Margret is easily the best thing in . . . *R.P.M.*," Joseph Gelmis wrote in *Newsday* (September 17, 1970). "This isn't to say that filmdom's leading kootch dancer of the last decade has suddenly metamorphosed into Katharine Hepburn overnight. But . . . she could conceivably make the transition from sex symbol to serious actress—if her modest resources aren't overtaxed." She was less successful in *C.C. and Company* (Avco Embassy, 1970), in which she played a fashion writer involved with a motorcycle gang leader (Joe Namath), who rescues her from sexual attack by members of his gang.

To the surprise of her fans and detractors alike, Ann-Margret became a serious dramatic actress with her tour de force performance, opposite Jack Nicholson, as the thirtyish, overdeveloped, and love-starved model and actress Bobbie Templeton in Mike Nichols' *Carnal Knowledge* (Avco Embassy, 1971). Director Nichols worked many hours with her to mold her for the part. "This overripe Barbie doll, this vanilla Raquel Welch has become . . . an actress of persuasion," a critic for *Time* (July 5, 1971) wrote, "She is almost the only sign of humanity in the heartless *Carnal Knowledge*—a passive, pitiable woman who evokes . . . sadness." In the *Saturday Review* (July 3, 1971), Hollis Alpert wrote: "If you thought Ann-Margret was just another glamorized Hollywood sexpot, think again. She's unforgettable." Ann-Margret found her work in *Carnal Knowledge* an emotionally trying experience and had to be hospitalized for exhaustion, but the critical acclaim and her nomination for an Oscar as best supporting actress bolstered her self-confidence.

In September 1972 Ann-Margret nearly lost her life when she fell twenty-two feet from a platform on to the stage of the Sahara Hotel at Lake Tahoe. She sustained a concussion, a broken left arm, a severe knee injury, and five facial bone fractures. Within less than three months, however, she had recovered enough to make a triumphant comeback in Las Vegas and Miami Beach. She fulfilled a long-held ambition to perform opposite John Wayne when she appeared in *The Train Robbers* (Warner), a routine western completed before her accident, but not released until 1973.

Ann-Margret's television special *When You're Smiling*, which included Bob Hope and George Burns among its guest stars, was presented in April 1973 over NBC-TV. Another special, *Ann-Margret Olsson*, taped in England and featuring rock stars Tina Turner and the Osmond Brothers, was televised in January 1975. In it she included a touching tribute to Marilyn Monroe, with whom she identifies. In May 1975 she entertained President and Mrs. Gerald R. Ford and the Shah and Empress of Iran at the White House, and later that month she went to France to present the awards to the winners at the Cannes Film Festival.

Adapted from a popular British rock opera under the direction of Ken Russell, *Tommy*, Ann-Margret's latest film, features her as the mother of a boy who is stricken deaf, mute, and blind as a result of a childhood trauma and later becomes a "pop messiah." In her review in *New York* (April 7, 1975) Judith Crist wrote: "You will be impressed by Ann-Margret's variety of performance as the mother through the ages, from girlish lover to plain widow to lecherous matron, and by her intensity in song and dance." According to Vincent Canby in a review of the movie for the New York *Times* (April 1, 1975), "No other film . . . has as fully utilized her insatiable appetite for singing, dancing, and generally raising the roof. She is as sensational as she intends to be."

With her husband, Roger Smith, Ann-Margret makes her home in Benedict Canyon in Beverly Hills on a seven-acre estate that once belonged to Humphrey Bogart and Lauren Bacall. She has been acting as full-time stepmother to Smith's three teen-aged children—Tracy, Jordan, and Dallas—from his previous marriage, but she regrets having no children of her own. Among her material possessions, as inventoried by Patrick Pacheco in *After Dark* (February 1975), are "a fleet of expensive automobiles, seven motorcycles, a six-wheeled amphibian, a fourteen-carat gold golf cart, a bulldozer, closets filled with furs and cashmeres, . . . a heated and canopied waterbed with a sound vibrator that . . . massages you to sleep," and a "treasury of jewelry," including a ten-carat marquise diamond and a five-carat diamond engagement ring which she "feels undressed without."

Profiled by Lloyd Shearer in *Parade* (December 13, 1964) as "a quiet, lovable, humorous, and well-mannered young woman" with a "vibrant, sultry, alto voice," Ann-Margret is five feet three and one half inches tall, weighs 110 pounds, and has green eyes and naturally brunette hair that has undergone metamorphosis into at least thirty-three different shades. She keeps fit by swimming and bicycling. Recently she has been taking tennis lessons and studying Spanish. No woman's libber, she usually defers to her husband. "He has complete autonomy over me," she explained to Henry Ehrlich (*Look*, June 15, 1971). "After all, I enjoy being a girl, having someone take care of me, being told where to go and what to do." It was only at his insistence that she agreed to appear in nude scenes in *R.P.M.* and other films. Ann-Margret holds an award from the Italian motion picture industry for her contributions to international film making. She was awarded a special Presidential citation for entertaining American troops in Vietnam, which she visited twice with Bob Hope. Although she is not a regular churchgoer, she considers herself religious.

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International Motion Picture Almanac, 1974
Who's Who in America, 1974-75

ASSAD, HAFEZ AL-

1930(?)- President of Syria; army officer
Address: b. Presidency of the Syrian Arab Republic, Mouhajirine Palace, Damascus, Syria

The Syrian Arab Republic embarked on a pragmatic course in 1971 when Lieutenant General Hafez al-Assad, a career soldier, took office as President after wresting control of the country from fellow Ba'ath party leaders of a more doctrinaire bent. While continuing Syria's friendly ties with the Soviet Union, he also sought better relations with the West and with his nation's Arab neighbors, conservative as well as revolutionary. The rapport he achieved with President Anwar Sadat of Egypt was the mainstay of the war that Syria and Egypt launched against Israel in October 1973. In the aftermath of that conflict, Assad agreed to a troop disengagement plan negotiated by the United States Secretary of State, Henry A. Kissinger, and to a resumption, in June 1974, of United States-Syrian diplomatic relations, broken off seven years earlier. The flexibility of Assad's foreign policy was matched on the domestic scene by a relaxation of restrictions on civil liberties and small business enterprise. According to Robert Keatley, writing in the *Wall Street Journal* (March 14, 1975), Assad is probably the first popular president Syria has had since gaining independence from France in 1946.

Hafez al-Assad—whose name means "protector of lions"—is a native of the small town of Qardaha (or Kirdaha) in Latakia Province, Syria. According to an official source, he was born in 1930; other sources give the year as 1928. The oldest son of a farming family with modest land holdings, he grew up as a member of the Alawite sect, a secretive Shi'ite Islamic religious community concentrated in hillside towns clustered near the Mediterranean port of Latakia in northwestern Syria. Alawites comprise about 11 percent of the Syrian population of 6,800,000. They make up about half of the Syrian army and occupy most of the top posts in the armed forces and the ruling Ba'ath party.

After completing his primary education at the Qardaha School, Assad attended the Latakia Secondary School, where he was a student in the scientific section. Early in his student years he joined the Ba'ath party, formally known as Hizb al-ba'ath al-arabi al-ishtiraki (Arab Socialist Renaissance party). Founded in the 1940's, the party stresses public ownership of the means of production, land redistribution, unification of Arab lands into one nation, and opposition to foreign imperialism. It has branches in several Middle Eastern countries. As a student activist, Assad was reportedly jailed for a time by the French, who occupied Syria until 1946, when the country attained full independence. In 1952, after completing his secondary education, Assad enrolled in the Homs Military College. Later he studied at the air academy, from which he graduated in 1955 as a pilot officer with the rank of lieutenant. In 1958 he was sent to the Soviet Union for specialized instruction in night combat.

In 1959, the year after Syria merged with Egypt in the United Arab Republic under the leadership of Egyptian President Gamal Abdel Nasser, Assad was assigned to Cairo as a squadron leader in the UAR air force. There he became a leader of a clandestine group of Syrian officers known as the Military Committee, who were sympathetic to Ba'ath principles. The UAR was, however, not destined to last, partly because many Syrians were unwilling to accept their country's role as a mere satellite to Egypt. As one former Syrian President, quoted in the New York *Times Magazine* (May 18, 1975), said of his countrymen, "50 percent of the Syrians consider themselves national leaders, 25 percent think they are prophets, and 10 percent imagine they are gods." After Syria formally seceded from the UAR in September 1961, reestablishing itself as the independent Syrian Arab Republic, the Military Committee remained a distinct and powerful force within the Ba'ath party. Assad, who had struggled against the secession, was removed from the armed forces by the pro-secessionist Syrian regime on December 2, 1961 and assigned to a civilian ministry.

HAFEZ AL-ASSAD

Assad was a key figure in a coup d'etat staged by the Military Committee on March 8, 1963 that toppled the secessionists, brought the Ba'ath to power in Syria, and inaugurated an ambitious program of socialist reorganization. He was appointed commander of the Syrian air force and elevated to the rank of general of division in December 1964. But the Ba'ath, unaccustomed to ruling, was plagued by a factionalism that erupted into another coup by a radical wing of the party on February 23, 1966. The success of the radicals seemed assured when Assad switched to their side, repudiating his allegiance to the moderate incumbents headed by Lieutenant General Amin al Hafiz. Following the removal of Hafiz from power, Assad was appointed Minister of Defense, at the same time retaining command of the air force. During the six-day Arab-Israeli war of June 1967, which ended with two-thirds of the Syrian air force destroyed on the ground and with Israel in control of about one-seventh of Syrian territory, Assad's military leadership was put to a severe test, and he regarded himself personally responsible for the defeat.

During the late 1960's the Ba'ath party was racked by a power struggle between its "military wing," led by Assad, and its "civilian wing," headed by Major General Salah al-Jadid, a fellow Alawite officer and assistant secretary-general of the party, who had collaborated with Assad in the early days of the Military Committee in Egypt and again in the 1966 coup. Assad gave priority to the goal of liberating the Israeli-held territories and wanted to strengthen Syria's position after its 1967 military setback by trying to improve relations with other Arab countries and to win support for the Ba'ath program from the urban middle classes at home. His views were opposed as insufficiently revolutionary by Jadid, who wanted the main emphasis placed on domestic economic development along Marxist lines, a policy favored by the U.S.S.R.

The two factions clashed openly on several occasions during the period from 1968 to 1970, but each time a compromise was worked out that kept representatives of both camps in the leadership. Assad's attempt to seize control of the government in a coup in February 1969 was thwarted by Soviet threats to cut off all military and economic aid to Syria if he succeeded. Syria's intervention in the fighting that broke out in Jordan in September 1970 led to the ultimate clash between Assad and Jadid. When Syrian troops tried unsuccessfully to aid Palestinian commandos battling the forces of Jordan's King Hussein, Assad blamed Jadid's faction and President-Premier Nureddin el-Atassi for what he considered a risky misadventure. They in turn criticized Assad for not providing air support for the Syrian troops, a move that in his view would have dangerously widened the conflict. When Jadid tried to oust Assad, the latter was able to command the loyalty of the army and to take control of the government on November 13, 1970 in a bloodless coup. He then ordered Jadid into exile in Egypt.

As Syria's new Premier and strongman, Assad appointed a new leadership for the Ba'ath party and proclaimed a "corrective movement" to eliminate the mistakes of his predecessors. Martial law was repealed, the news media were given freer rein, and other civil rights measures were enacted. Regulation of foreign trade was liberalized, and Syrians were allowed to travel abroad without restrictions. To encourage the return of skilled Syrians living in other countries, Assad lifted restrictions on the holding of funds in foreign banks by Syrian nationals. He also granted amnesty to a number of political exiles who had left the country during the series of coups that had convulsed Syria since 1946.

On the economic front, Assad launched a five-year development plan, including the construction of a large dam on the Euphrates that would greatly increase the number of farms under irrigation. Although the state continued to own the large industries and banks, Assad encouraged private enterprise in tourism, construction, and transportation. Wages and family allowances were raised, and the prices of such essentials as tea, coffee, sugar, and flour were reduced.

To broaden his regime, Assad included representatives of non-Ba'athist parties, such as Communists, Nasserites, and rival socialists in the government. On February 16, 1971 he appointed a 173-member People's Council with eighty-five seats for the Ba'ath, forty for other nationalist and left political parties, and forty-eight for various organizations of workers, peasants, and professionals. The People's Council was given the responsibility of devising a new constitution.

On March 14, 1971, Assad began a seven-year term as President of Syria, becoming the first Alawite to hold that office. As the sole candidate in a Presidential plebiscite held two days earlier, he had received 99.2 percent of the 1,935,803 votes cast. Five months later he was chosen general secretary of the Ba'ath party. The coalition between Ba'ath and non-Ba'ath political parties formed by Assad became institutionalized in March 1972 with the establishment of a National Front. The new body, headed by Assad, was established as the highest political authority in Syria. In addition to the President, the front had seventeen members, nine of whom were Ba'athists. The four non-Ba'ath parties in the front were the pro-Egyptian Arab Socialist Union; the Socialist Unionists, a breakaway group of Ba'athists; the Arab Socialist Movement, made up of independent socialists; and the Communists. The charter of the organization stipulates that only Ba'ath party members may engage in political work among students and the military.

Riots broke out in Syria in February 1973 over a proposed constitution that did not declare the country's official religion to be Islam but pledged respect for all faiths and guaranteed freedom of belief. In response to the disturbances by Islamic traditionalists, Assad added an article to the constitution requiring the chief of state of Syria to be a Moslem. But although the amended charter was adopted after approval by 97.6 percent of the voters in a referendum on March 12, 1973 it failed to satisfy the zealots, and in the following month new riots erupted in Damascus and Aleppo.

In foreign affairs, Assad tried to end his country's isolation by improving relations between Syria and Egypt, which had been tense since the breakup of their union. He established cordial relations with Anwar Sadat, who had succeeded as President of Egypt after Nasser's death in September 1970, and the outcome was a new alliance. The armed forces of Egypt and Syria were put under a single command in March 1971. In September of that year Syria, Egypt, and Libya were linked in the Federation of Arab Republics. Although Assad officially rejected a negotiated settlement of the Israeli-Arab crisis, in practice he cooperated with Egypt's diplomatic efforts in that direction. Thus, in April 1971 he banned raids by anti-Israel guerrillas across the Syrian frontier. In July 1972, Assad visited Moscow, and after three days of meetings with Soviet leaders he obtained a promise of $700,000,000 in economic and military aid. After Sadat expelled Soviet technicians from Egypt, Assad successfully mediated between Moscow and Cairo, holding secret meetings with Soviet and Egyptian leaders that resulted in the reestablishment of their ties in October 1972 on a new and improved basis.

Assad went to Cairo in September 1973 for a summit meeting with Sadat and King Hussein that resulted in a marked improvement of relations between Syria and Jordan. During the war launched against Israel on October 6, 1973 by Egypt and Syria to recover territory occupied by Israel since 1967, Jordan sent an armored unit to help Syrian forces. Surprise gave the Arabs an initial advantage, and Syrian troops quickly took a large part of the Golan Heights, which had been occupied by Israel. The Israelis counterattacked and after fierce fighting pushed the

Syrian line back to within twenty-five miles of Damascus. While the battle raged, Israeli bombs knocked out the Homs oil refinery, a major power station, port facilities at Latakia, and other sites vital to the Syrian economy.

On October 23, 1973 Assad accepted a U.N. cease-fire resolution on the basis of Soviet assurances that Israel would withdraw from occupied territory and recognize the rights of the Palestinians. Despite Syria's heavy losses in the conflict, there was new respect for the tenacity of Syria's fighting forces and the morale of its civilian population under stress. Egypt signed a troop disengagement agreement with Israel on January 18, 1974, but Assad delayed doing so until May 31. By the terms of the agreement, which had been negotiated with the help of United States Secretary of State Henry Kissinger, Syria was able to recover the Golan Heights town of Quneitra (or Kuneitra) and its surrounding area, held by Israel since 1967. Although the town had been largely destroyed by the Israelis, its recovery by Syria was considered a substantial victory for Assad.

President Richard M. Nixon was given a warm welcome by Assad when he visited Damascus in June 1974. The two leaders announced the resumption of diplomatic relations between their two countries, broken off in 1967, calling it a first step toward establishing lasting peace in the Middle East. In the months that followed, Assad met periodically with Kissinger but became increasingly critical of the latter's step-by-step approach to peace and, in particular, of his efforts to obtain a separate agreement between Egypt and Israel. Instead of bilateral talks, he favored the convening of a Geneva conference for comprehensive discussions of all Middle Eastern problems, including that of the Golan Heights. Although Kissinger's "shuttle diplomacy" broke down in March 1975, Middle Eastern tensions appeared to be eased in June, when Syria agreed to a six-month extension of the U.N. peace-keeping mandate and Egypt decided to reopen the Suez Canal, while Israel, in response, reduced its forces East of Suez.

Jim Hoagland of the Washington *Post* (November 8, 1973) has noted that Assad's reputation and his political survival "depend directly on erasing the humiliation of the 1967 defeat," but that he can take credit for much of the improved performance of the Syrian army in 1973. "Before he came to power," Hoagland wrote, "Ba'ath party ideologues determined the makeup of the officer corps. Since 1970, Assad has succeeded in depoliticizing the non-commissioned and junior officer levels of the army and making them more professional. But his base has been too shaky to apply the same approach to the generals and colonels, and political ambition at the top remains the greatest internal threat to him." According to *Time* (April 28, 1975), Assad has entrusted key elements of the armed forces to his relatives: "His brother, Lieutenant Colonel Rifaat Assad . . . , directs the crack 30,000-man 'Defense Phalanx.' . . . A nephew commands the army's 'Struggle Brigade' . . . , a brother-in-law, the 20,000-man special forces, and a cousin, the paratroop 'Thunder Brigade.'"

Compared to other Arab statesmen, Assad is considered a moderate, in that he does not call for the destruction of Israel but places the emphasis on the rights of displaced Palestinian Arabs. He insists that the Arab fight is with Israel "as an expansionist state" and "not with the Jews as a people, a religious sect, or race," and that the Arab Middle East had been "a haven where all religions coexisted peacefully before the Zionists established their state in Palestine." He has dismissed as "Zionist propaganda" a report issued by the American Jewish Committee in 1971 charging that the 4,000 Jews remaining in Syria were being persecuted by the government.

Hafez al-Assad is married and the father of four boys and one girl. Six feet tall, with brown hair, brown eyes, and a mustache, he has a restrained but authoritative manner. C. L. Sulzberger, who interviewed him for the New York *Times* (May 2, 1974), described him as "a large, solid man with . . . a light pink skin and a kindly look, resembling more a schoolteacher than a fighter pilot who trained on MIG's and staged a successful armed coup." Hoagland noted that he "looks like a neat, ingratiating schoolboy even when wearing his air force general's uniform."

Assad speaks Arabic with a trace of an Alawite provincial dialect, and he also knows French, which he learned at military school. He has been described as being "taciturn," "reclusive," and "austere." Stanley Karnow of the *New Republic* (March 8, 1975) called him "an extremely prudent manager who carefully consults his associates before making decisions." Another side to his character is suggested by a reporter for the London *Observer* (November 22, 1970), who wrote that he "loves military pomp, and drives around Damascus in a black-curtained Mercedes escorted by jeeploads of bodyguards armed to the eyeballs." Assad holds an honorary doctor's degree from Damascus University and has been decorated by Lebanon with the Grand Cordon de l'Ordre National du Cedre.

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ATKINS, CHET

June 20, 1924- Guitarist; business executive
Address: b. 806-17th Ave., S. Nashville, Tenn. 37203

Chet Atkins rose from poverty to international success through his virtuosity on the guitar. After

CHET ATKINS

spending his early years being hired and fired by country music radio stations, he established himself at the *Grand Ole Opry* in Nashville, Tennessee in 1950. Popularly called "Mr. Guitar," Atkins is the person most responsible for the "Nashville Sound" and one of the most influential and respected men in the multimillion-dollar recording industry of that Tennessee town, which is known as "Music City." In addition to occupying his present position as division vice-president of RCA Victor, he cuts several albums each year, makes a limited number of personal appearance tours and, as a soloist, plays classical and country music with the nation's major symphony orchestras.

Chester Burton Atkins, the son of James Arley Atkins, a music teacher, piano tuner, and sometime evangelistic singer, and Ida (Sharp) Atkins, was born on his grandfather's fifty-acre dirt farm near Luttrell, Tennessee on June 20, 1924. "I didn't have any idea we were poor," he recalled in his autobiography *Country Gentleman* (Regnery, 1974). "Back then nobody had any money. We were so poor and everybody around us was so poor that it was the forties before any of us knew there had been a depression." The entire Atkins family, which included a number of children from his parents' previous marriages, was musically inclined. His grandfather was a champion fiddler, and his father, older half-brother Jim, and brother Lowell played guitars.

Shortly after he started grade school in nearby Corryton, Atkins developed asthma, and although he enjoyed school and was an eager student, he was often obliged to be absent. While recuperating at home, he learned the rudiments of country music on an old ukelele. "I'd play it until the strings broke. When that happened, I'd just rip a wire out of the screen porch and tune 'er up again," he told John S. Wilson in an interview for the New York *Times* (April 7, 1974). "It took me twenty years to learn I couldn't tune too well . . . and by that time I was too rich to care." On a childhood visit to Knoxville, he was entranced by a blind guitarist who was playing for small change on a street corner. "I'll never forget it because it made me cry—not out of pity, but out of envy," he has often said. "The most important thing in the world . . . was to be able to play a guitar for a living."

When Atkins was nine years old, he traded a gun for one of the two guitars owned by his stepfather, Willie Strevel. (One source says he exchanged a farm wagon for the guitar.) He practised the instrument diligently, while continuing to play the ukelele and the fiddle. With his brother Lowell on guitar, Atkins played "breakdown fiddle" at Saturday night hoe-downs, roadhouses, and tourist camps. "We set a hat in the corner, and people really put money in it—pennies and nickels," he wrote in his autobiography. "Once in a while we saw a dime, but it was money. We had made the cabaret circuit." At night he listened to music on his crystal set and imitated the guitar licks played by such popular country music groups as the Sons of the Pioneers and the Corn Cobblers, eventually developing his distinctive "finger pickin' " style.

To escape the damp mountain air that aggravated his asthma, in 1935 Atkins went to live with his father and stepmother in Columbus, Georgia. By the fall of 1937 his health had improved considerably, and he returned to Luttrell. But he was not happy there, and after completing a year at the Clear Branch grammar school, he went back to Georgia, where he attended Mountain Hill, a combination grammar and high school in Hamilton. Although he was a shy and solitary boy, he began to gain some popularity with his classmates by playing his ever-present guitar during recess and lunch periods. Meanwhile, he listened to the Southern radio stations that featured country music, on a two-tube radio set that he had constructed himself. He was especially fond of the finger-pickin' Merle Travis. "When I couldn't pick him up on the radio, I would try to invent things that sounded like him," he reminisced in his autobiography. "If I'd heard him more often, I would have wound up playing exactly like him." In the spring of 1941 Atkins got a job in Mountain Hill with the National Youth Administration and spent most of his monthly $30 salary on parts to electrify his acoustic guitar. Eventually he landed a job playing both hillbilly music and jazz on Parson Jack's popular radio show broadcast by WRBL, in Columbus, Georgia.

With the outbreak of World War II, men and women from the rural South were to be found in army posts and defense plants throughout the United States. Wherever they went, country music followed, and it was soon twanging away on radio stations from Maine to California, since record companies had been quick to cash in on its popularity. Dropping out of high school, Atkins headed for Knoxville, Tennessee. After auditioning him, Lowell Blanchard, the director of radio station WNOX, hired him to play the fiddle on the "Jumpin' " Bill Carlisle-Archie Campbell show at $12 a week. The group also played road shows, and on one return trip to Knoxville, Atkins performed on his guitar. Impressed by the boy's talent, Blanchard put him on the station's *Midday*

Merry-Go-Round program. When the Carlisle-Campbell show was cancelled, Blanchard named Atkins rhythm guitarist in WNOX's staff band, the Dixieland Swingers, and raised his salary to $30 a week.

After spending three years at WNOX, Atkins decided it was time to move on to a larger station. Hired by the major radio outlet WLW in Cincinnati to play with the Trailblazers, he gained his first national exposure by performing on that station's coast-to-coast network programs. Through Homer and Jethro, the cornball country comedians at WLW, he met his idol, Merle Travis, who encouraged the younger man to continue his career. "Most guitar players are like imitation orange juice," Travis once told a reporter, "but Chester Atkins is the real, fresh-squeezed thing."

After a staff cutback cost him his job in December 1945, Atkins was hired by WPTF, a radio station in Raleigh, North Carolina. Dissatisfied with his work there, he resigned several months later to audition for the *Grand Ole Opry*, the national showcase for Country and Western music, then headed by Red Foley. Atkins not only became a regular performer on the Saturday night broadcasts of *Grand Ole Opry* but also toured on the road with its other stars. Six months later, his spot on the air was dropped, and although Foley tried to persuade him to stay on as a sideman, Atkins left the show to work on the *Sunshine Sue Show* for radio station WRVA in Richmond, Virginia. He also appeared on the *Old Dominion Barn Dance*. But because of a recurrence of his frequent asthma attacks, the studio released him after three months.

Unable to find work at the three major Country and Western radio stations in Chicago, Atkins traveled to Springfield, Missouri, where he joined Slim Wilson and the Tall Timbers Trio, at radio station KWTO. Si Simon, its booking agent, and the man responsible for nicknaming Atkins "Chet," took an interest in the entertainer's career and hired him for the Saturday night Mutual network show *Corn's a' Crackin'*. When he was fired by a replacement for the vacationing Simon, who objected to his unusual blend of country and jazz, Atkins got a job with a cowboy band in Denver, Colorado.

Impressed by a transcription of Atkins' "Canned Heat," Steve Sholes, an artist and repertory man for RCA Victor, asked him to come to Chicago to make some recordings. In August 1947 Atkins cut his first records for that label in both Chicago and New York. Although he returned to WNOX and its *Grand Ole Opry*, he seriously considered turning to another career. "Keeping your job was determined by the amount of mail you received," Atkins explained to Robert Martin in an interview for the Toronto *Globe and Mail* (July 1, 1972). "I didn't get any. I was pretty introverted and shy. . . . I didn't get along with people." But Lowell Blanchard talked him into forming a band and doing road shows in addition to his regular radio commitments. Chet Atkins and the Colorado Mountain Boys, featuring Homer and Jethro, started off inauspiciously, but with the added attractions of humorous skits and amateur dance contests, the group eventually became successful.

When the Carter Sisters and Mother Maybelle, one of the top acts at WNOX, invited Atkins to join them, offering him one-sixth of the profits, he eagerly accepted. In addition to appearing on the Saturday night *Tennessee Barn Dance* on WNOX, the troupe traveled extensively, and it was while Atkins was on tour in Atlanta in 1949 that he recorded "The Galloping Guitars," his first big hit. Eventually the group moved their home base to KWTO in Springfield, Missouri, where they proved equally popular. After Si Simon rechristened their fifteen-minute radio show *The Carter Family and Chet Atkins* and sold it to stations throughout the United States, the troupe became even better known.

In 1950 the Martha White Flour Company hired Chet Atkins and the Carter Sisters for the *Grand Ole Opry*. The guitarist quickly established himself as a star on the show and in 1951 recorded two LP's, *Chet Atkins Plays Guitar* and *Chet Atkins in Three Dimensions*, for RCA Victor. He also worked as a back-up musician at the recording sessions of other performers in RCA's country music stable. Engaged as a part-time artist and repertory man by Steve Sholes, RCA Victor's chief producer of Country and Western records in Nashville, Atkins signed Don Gibson and produced his smash hit, "Oh, Lonesome Me." It reached the number eight spot on *Billboard*'s "Hot 100" early in 1958 and remained on the charts for twenty-one weeks.

After working for eight years as a featured performer, Atkins left both the *Grand Ole Opry* and the Carter Sisters to work as a sideman and leader at the RCA Victor recording studios on Nashville's "Music Row." With more time at his disposal for song writing, he published such tunes as "Country Gentleman" and "Midnight" in collaboration with Boudleaux Bryant, and "Heartbreak Avenue" and "How's the World Treating You?" with Mel Foree. In 1953 he joined the RCA Caravan, a group of recording stars formed to make a promotional tour of the United States. He also appeared on an ABC-TV summer replacement show, starring Eddy Arnold, that attracted some 25,000,000 viewers.

When, in 1957, RCA Victor leased a permanent studio in Nashville, it chose Atkins to manage its recording operations. With the increasing popularity of rock 'n' roll, the sales of country records dropped dramatically, and a large number of country radio stations switched to the more lucrative rock music. But Atkins, with his wide experience in playing all kinds of music, was prepared for the change. Musically inventive and familiar with electronic instruments and techniques, he was able to adapt country music to keep up with the fickle American public's constantly changing taste. His talent for bringing together the right artist and the right song to produce top quality recordings made him the most respected artist and repertory man in Nashville. Among the stars who credit Atkins with their success are Waylon

Jennings, Roy Orbison, Skeeter Davis, Perry Como, Roger Miller, Jim Reeves, and Charley Pride, the first successful black country singer. Meanwhile, Atkins' own musical career suffered. "I've done fifty-five albums, most of them sort of half-assed because I was involved in producing other artists," he once remarked. In March 1968 he was promoted by RCA Victor to the post of division vice-president in charge of country music.

In addition to fulfilling his demanding schedule at RCA Victor, Atkins has made concert tours of Europe, the Far East, and Africa, and has played about thirty concerts a year with Floyd Cramer, Boots Randolph, and Jerry Reed under the banner "The Masters Festival of Music." As a soloist, he has performed at the Newport Jazz Festival, at the White House, and on a number of television shows, such as the *Ed Sullivan Show* and the *Kraft Music Hall*. Long interested in taking up the classical guitar to "broaden [his] playing spectrum," he has been a guest artist with several symphony orchestras, including the St. Louis Symphony and the Boston Pops. Because he never learned to sight-read music, Atkins laboriously memorizes each piece, bar by bar. He once jokingly admitted to a reporter that when he plays Bach, "it comes out a little country."

Despite his years of experience, Atkins still suffers from stage fright. "When I go onstage, the first thing I do is play like heck," he told Jim Reesor in an interview for *Country* (December 1967) magazine. "If I walk out an' say something smart, they don't like me right off and then I can't get to them to save my soul. I try to let them know I'm a country boy and not some pseudo-city guy." Reviewing a Chet Atkins concert for the Toronto *Globe and Mail* (July 5, 1972), Kaspars Dzeguze wrote: "There is no word other than superb to describe [his] guitar playing, and nothing else to say about his show . . . than that it provides . . . slick professional entertainment. [He spins] splendid ornaments and embellishments on pop and Country and Western tunes. But then he picks up the acoustic guitar and proves all over again his mastery of flamenco music. [He is] the compleat guitarist."

Atkins occasionally strays from pure country music, and his most popular album to date is *Chet Atkins Picks on the Beatles* (RCA Victor). "I think we're all guilty of trying to get pop sales," he told Jerry Parker in an interview for a *Newsday* (June 2, 1974) profile. "A country hit will sell 100,000 to 200,000 copies, while a pop hit could easily sell over a million, so there's not really a hillbilly alive that doesn't want a pop hit. But . . . if you get too slick, then country fans don't have any use for you." In the spring of 1974 RCA Victor released *The Atkins-Travis Traveling Show*, a set of unaccompanied guitar duets and songs with Merle Travis. The album marks the only time Atkins has sung since cutting his first record. "They said then that they wanted some vocals," he remembered in a recent interview. "I decided I could do it as well as anyone—which proved to be wrong." He has since destroyed the master of that recording.

Standing six feet one inch tall and weighing 165 pounds, Chet Atkins has blue eyes and stylishly long brown hair, regularly trimmed by his wife. Paul Hemphill, the author of *The Nashville Sound*, characterized the guitarist as "an icy-veined, wry-humored, conservatively dressed refugee from the mountains with . . . high Cherokee cheekbones and the demeanor of a small-town undertaker." Despite his fame and financial success, Atkins remains a soft-spoken, reticent man. "One of my friends says I don't say much because I'm stupid," he told Robert Martin. "Actually I think it's a gift and I'm proud of it." When Atkins is not puttering around in his private sound studio, he reads history, poetry, and philosophy. His favorite outdoor sports are tennis and golf. He smokes cigars and takes an occasional glass of wine. Atkins is one of the few political liberals in the predominantly conservative country music field.

On July 3, 1946 Atkins married Leona Pearl Johnson, a singer he met while working for radio station WLW in Cincinnati. Their daughter Merle, named after Merle Travis, was born on March 10, 1947. Atkins was named the outstanding instrumentalist for thirteen consecutive years by *Cashbox*. He has also earned the instrumentalist of the year award from the Country Music Association (CMA), the Society of European Stage Authors and Composers' award for his outstanding contribution to country music, and the Humanitarian Service Award of the National Council of Christians and Jews. CMA elected him to the Country Music Hall of Fame in 1973 and his figure appears in the Country Wax Museum. In addition to being a member of the various entertainment unions, he is also an active member of the Nashville Chamber of Commerce, the Boy Scouts of America, and the CMA. To encourage young country talent, he inaugurated the annual Chet Atkins Guitar and Song Festival, which awards music scholarships totaling $11,000 to promising musicians and songwriters. "I want to be known as a guitar player because the guitar has brought me everything I've ever had," he once said. "I don't want to neglect it. It's my security blanket."

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AVEDON, RICHARD

May 15, 1923- Photographer
Address: 407 E. 75th St., New York 10021

Recognized as one of the leading photographers of the mid-twentieth century by no less an authority than *The New Encyclopedia Britannica*, Richard Avedon is credited with elevating fashion photography to the level of an art form, while revolutionizing the fashion and advertising industries' approach to visual presentation. He has also brought a new focus to portrait photography and in the process captured many unexpected facets of some of the world's foremost celebrities. In one of a series of articles on "big name photographers," Nora Ephron wrote in the New York *Post* (July 19, 1965): "Avedon is one of the two or three photographers whose work is so distinctive, so professional, and so beautiful as to be recognizable from the scores of other photographers who make a living by mere competence."

Richard Avedon, the son of Jacob Israel and Anne (Polonsky) Avedon, was born in New York City on May 15, 1923. His father, who died in 1973, was a Russian-Jewish immigrant who grew up in a New York orphanage and later started a retail dress business that eventually became well known as Avedon's Fifth Avenue. In an interview with Amei Wallach in *Newsday* (April 28, 1974), Avedon revealed that his childhood had been a rather difficult one, since his father insisted on instilling in him an awareness of the tough ways of the world. To teach him the value of money, the father held him accountable for every penny of his weekly five-cent allowance. When Richard Avedon was about twelve, he suffered a terrific hangover after drinking a bottle of wine that his father had given him to demonstrate the dangers of alcohol.

Avedon remembers that one of his first encounters with the artistic temperament took place when he was "seven—or maybe nine." In those days, he and a cousin used to sit outside the service entrance of their grandparents' apartment house, listening to the patient practising of composer-pianist Sergei Rachmaninoff, who lived in the same building. When his parents later took him to a Rachmaninoff concert, Richard Avedon waited outside the stage entrance after the performance to ask the Russian musician's permission to take a photo of him with his box camera. "Maybe that's where I learned about discipline and what's beautiful about rigor, what's compelling about craft, those months listening to him going over and over one phrase," he recalled in the *Newsday* interview. Avedon had long felt a casual interest in photography, and as a boy he kept a scrapbook of photos from fashion magazines that his father consulted in the dress business. He especially admired the work of Cecil Beaton, Edward Steichen, Anton Bruehl, and Martin Munkacsi that was published in *Vanity Fair, Vogue,* and *Harper's Bazaar.*

It was not photography, however, but poetry that first interested Richard Avedon, who was poet laureate at De Witt Clinton High School in the Bronx, at that time a special public institution for gifted students. Determined to make his own way in the world, at seventeen Avedon dropped out of high school, thus ending his formal education —except for Columbia University extension courses in literature and photography classes at the New School for Social Research that he took some years later. He left home and obtained a job as an errand boy with a small New York photographic company, but he continued to harbor the dream of becoming a poet. While reading voraciously in the works of T. S. Eliot, Carl Sandburg, W. B. Yeats, Robinson Jeffers, and Archibald MacLeish, Avedon contributed verses of his own to local newspapers and succeeded in having some of them published in the New York *Sun* and the *Journal-American* at twenty-five cents per line.

RICHARD AVEDON

World War II put an end to those poetic ambitions for Avedon, who entered the Merchant Marine in 1942. Ironically, it was a Rolleiflex camera he received as a going-away gift from his father—who in the past had tried to discourage his artistic aspirations—that seems to have stimulated his interest in photography sufficiently to change the course of his life. He applied to the Merchant Marine's photography branch and was assigned to Sheepshead Bay in Brooklyn, where he spent most of his time taking identification photographs of personnel, although he did get his sea legs on several missions to photograph shipwrecks. In his free time, Avedon experimented with his Rolleiflex camera. One particularly striking photo he took was a portrait of two brothers, one of them in sharp detail in the foreground and the other out of focus in the background—an early attempt at the blurred image that was later to become one of his trademarks.

On being mustered out of the Merchant Marine in 1944, Avedon decided to try his luck as a professional photographer. He went to Bonwit Teller, one of New York's most fashionable department stores, and after persuading its management to let him borrow some clothes for a series of free-of-charge fashion shots, he hired Bijou Barrington, then the most expensive model in town, with a nest egg saved from his Merchant Marine pay. The Bonwit managers liked the resulting photos so much that they displayed them in the store's elevators and gave him additional work.

About a year after submitting his first work to Bonwit Teller, Avedon compiled a portfolio of his best photos for that store, including for good measure the semi-blurred portrait of the two brothers from his Merchant Marine days, and took it to Alexey Brodovitch, the art director of *Harper's Bazaar*. Brodovitch, who himself took offbeat photos as a hobby and taught photography classes at the New School for Social Research that Avedon attended for a time, dismissed the routine fashion shots but was much impressed with the out-of-focus portrait and hired the young photographer for the Junior Bazaar section of the magazine. "His first photographs for us were technically very bad, but they were not snapshots," Brodovitch later told Winthrop Sargeant in a profile on Avedon in the *New Yorker* (November 8, 1958). "It has always been the shock-surprise element in his work that makes it something special." Brodovitch detected Avedon's unusual capacity for finding and capturing the exciting qualities in his subjects, and sensed in his early work a "freshness and individuality."

After Brodovitch refused to print some of Avedon's early photos, complaining that, although they had been done the way the editors wanted them, they bore no resemblance to his imaginative experiments, Avedon drove off to a beach with models of his own and photographed them barefoot, playing leapfrog and bounding along the sand on stilts. The fashion editors were horrified at the thought of barefoot girls without gloves in *Harper's Bazaar*, but Brodovitch was pleased and printed the pictures. During his two decades at *Harper's Bazaar*, Richard Avedon was given ample freedom to develop his talented imagination along lines seldom if ever pursued up to that time in fashion photography. He made it a practice to move his models out of the studio and to such locations as the zoo, the circus, the NASA launching pads at Cape Kennedy, junk yards, the waterfront, and the pyramids of Egypt. At the same time he shattered the orthodox mold of fashion convention by having his models drop the frozen mask of indifference that had been a hallmark of the mannequin for so long. Now, Avedon's models began laughing, cavorting in the rain, dancing, embracing sports champions, and otherwise engaging in a variety of unprecedented dramatic vignettes that combined glamour with casual theatricality. In contrast, his studio backgrounds usually eliminated all props and displayed his models against stark white or gray voids. Avedon has always insisted on being able to dominate and control the environment of his photographic subjects.

After initial skepticism during the first few years of his career concerning his capacity as a commercially effective creator of productive ad photos, trade and Madison Avenue pacesetters began flocking to him for his services. Soon, Avedon was under contract to firms marketing such top name brands as Revlon, Tareyton, Pabst, Du Pont, Helena Rubinstein, Maidenform, Cartier, and Douglas Aircraft for advertising photos. Despite his resounding success in the ad field he continued to cultivate the prestigious but low-paid showcase open to him in *Harper's Bazaar*. By the mid-1960's his studio was reported to be handling over $250,000 a year in billings.

Avedon's uncanny knack for discovering beneath mere photogenic beauty other equally compelling qualities that he could capture with his lens gradually earned him a reputation for establishing the trade's leading models in their profession. Once Avedon became fascinated with a particular model, that girl served as the inspiration for his creative ideas and the nucleus around which he projected complete themes. Over the years there were several such ideal Avedon girls, and in each case he was faithful to his reigning model for a considerable length of time.

The first of Avedon's famous models was Dorian Leigh, perhaps the most celebrated model of her time. Of the many pictures for which she posed during the period from 1948 to 1951, when she was Avedon's star beauty, the best known was probably the Revlon "Fire and Ice" ad. Her place was taken from 1951 to 1955 by Dorothy Horan, an exotic brunette whose professional name was Dovima; she and Avedon collaborated in creating the illusion of a mysterious *femme fatale,* posed amid a herd of elephants, atop the Eiffel Tower, and alongside the Sphinx. After Dovima, blonde Sunny Harnett occupied Avedon's special attention for a year. His next star model was Suzy Parker, Dorian Leigh's younger sister, who won fame in a Pabst Blue Ribbon beer ad and later made movies in Hollywood. Miss Parker once remarked, in admiration of Avedon: "He's the most wonderful man in the business, because he realizes that models are not just coat hangers."

Avedon's relationship to his models is conditioned by his view of them as "a group of underdeveloped, frightened, insecure women, most of whom have been thought ugly as children—too tall and too skinny," and who have to be made to "*feel* beautiful." A long period of psychoanalysis appears to have inspired in him a new concern with the human being posing for him. Asked to define his artist-model philosophy, Avedon once was quoted as saying: "I have to be a little bit in love with my models." His painstaking involvement with a model's mood has at times caused him to spend as much as half an hour sitting with a high-strung or distraught beauty, calming her flustered nerves and flattering her ego, despite the money such delays cost. Thus he can usually achieve the instinctive, almost spontaneous emotional reaction he is looking for.

After serving as staff photographer with *Harper's Bazaar* from 1946 to 1965, Avedon worked in the same capacity for *Vogue* magazine, from 1966 to 1970. Over the years he has made frequent visits to Paris to photograph the latest French fashions. In 1963 he became a member of the guiding faculty of the newly established Famous Photographers School in Westport, Connecticut, and in 1967 he offered an advanced photography class of his own in his New York studio, in collaboration with Marvin Israel.

Avedon became the object of motion picture immortalization in the Fred Astaire-Audrey Hepburn musical *Funny Face* (Paramount, 1957), which included some of the original Gershwin songs from the 1927 Broadway musical of the same title but otherwise bore little resemblance to that show. The film's protagonist, fashion photographer Dick Avery, played by Astaire, was inspired by Avedon, who also acted as special visual consultant, for a fee of $10,000, during its filming, in Paris and Hollywood. The movie included Avedon models Dovima, Sunny Harnett, and Suzy Parker in the cast, and it incorporated many of Avedon's camera techniques and devices. Avedon has also worked on television programs, including a Judy Garland special in April 1956, on which he served as direction consultant.

In the 1974 *Newsday* interview Avedon told Amei Wallach: "There's always been a separation between fashion and what I call my deeper work. Fashion is where I make my living. I'm not knocking it; it's a pleasure to make a living that way. . . . Then there's the deeper pleasure of doing my portraits. . . . I consider myself to be a portrait photographer." For *Harper's Bazaar*, Avedon has made portraits of dozens of celebrities. He has been represented in various group shows, beginning with Edward Steichen's *The Family of Man*, presented in 1955 at New York's Museum of Modern Art. In 1962 he exhibited a collection of his portraits at the Smithsonian Institution in Washington, D.C. His work is included in the permanent collection there and in other leading museums and galleries in the United States and Europe.

In the summer of 1970 Avedon presented a comprehensive array of his photographs at the Minneapolis Institute of Arts. The show, which filled several big galleries, was said to be the largest ever given for the works of a single photographer. In his critical review of the Minneapolis show for the New York *Times* (July 26, 1970), Gene Thornton asserted that most of Avedon's pictures seemed to indicate a "lack of interest in what human beings are really like" but conceded that "in spite of their lack of humanity they made a splendid theatrical spectacle." A highlight of that show was an exhibit, decorated all in black, featuring stark portraits of Tom Hayden, Abbie Hoffman, Rennie Davis and the other "Chicago Seven" defendants in the 1969 conspiracy trial of New Left activists. In the spring of 1974 the Museum of Modern Art presented a one-man show of Avedon's photographs that featured a series of eight portraits of his late father. More than one hundred of Avedon's photographs were exhibited by the Marlborough Gallery in New York City in September 1975. Included in the show were his group photos of the Chicago Seven and of the members of the United States mission in Saigon, along with individual portraits of such celebrities as Truman Capote, Igor Stravinsky, Marilyn Monroe, and Dwight D. Eisenhower.

A collection of some four score portraits of famous and fascinating faces of celebrities—including Marianne Moore, Isak Dinesen, Somerset Maugham, Charles Chaplin, Carson McCullers, Bert Lahr, Marian Anderson, Mae West, and Louis Armstrong—that Avedon had taken over a ten-year period, were compiled in the book *Observations* (Simon & Schuster, 1959), with comments written by Truman Capote. "They are all pictures of me," Avedon has said, as quoted in *Life* (October 12, 1959). He explained that while he did not walk around looking like Lahr or Chaplin or Marian Anderson, he felt that he shared their need to communicate through work.

In contrast to the elegance and glamour of his fashion photographs, Avedon presented a caustic view of the decadence of affluent American society in a book of intentionally unflattering portraits entitled *Nothing Personal* (Atheneum, 1964), with a brief text by James Baldwin, who had been a classmate of his at De Witt Clinton High School. A reviewer for *Time* (November 6, 1964) observed that, in his photos of Dwight D. Eisenhower, Perle Mesta, Adlai Stevenson, Marilyn Monroe, and other celebrities included in the book, Avedon's lens was "a subtler, crueler instrument of distortion than any caricaturist's pencil." Avedon also edited a book of photos by Jacques Henri Lartigue entitled *Diary of a Century* (Viking, 1970). Over the years, he has contributed photographs and articles to such magazines as *Life, Look, This Week, Graphis,* and *U.S. Camera Annual.*

Avedon is reputed to be the highest-paid photographer in the world. He is a member of the American Society of Magazine Photographers and a recipient of major awards in his field. In 1958 he was cited as one of the world's ten greatest photographers by *Popular Photography*. He is convinced that his near-sightedness has had a major effect on his view of the world, and hence, on his work. "I began trying to create an out-of-focus world—a heightened reality better than real, that suggests, rather than tells you," he has said, as quoted in the *New Yorker*. When he takes off his glasses, especially on rainy nights, he believes, he experiences a more abstract view of the world than twenty-twenty people. Some critics have observed strong influences of myth and symbolism in the portraits that he considers his major works.

Richard Avedon was first married in 1944 to Dorcas Nowell, a model, who became known professionally as Doe Avedon. Their marriage ended in divorce after five years. He is separated from his second wife, the former Evelyn Franklin, whom he married on January 29, 1951. From that marriage he has a son, John, a student at Sarah Lawrence College, who, he says, is the only person who means more to him than his work. Never fond of parties or nightclubs, he leads an austere life in his small apartment above his East Side Manhattan studio. Described in press accounts as a distinctly urban type and rather handsome, Avedon is five feet seven and one-half inches tall and of slight build, and he has longish, graying dark hair and wears horn-rimmed glasses. He estimates he has taken photographs every single day of his life since 1945, and he looks forward to photographing for the rest of his life. "I can see myself as a very old man in a *terrific* wheel chair," he remarked in the *Newsday* interview. "Only, I won't be photographing the tree outside my window, the way Steichen did. I'll be photographing other old people."

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BARYSHNIKOV, MIKHAIL (NIKOLAYEVICH)
(bä-rish'ni-kof)

Jan. 27, 1948- Dancer
Address: b. c/o American Ballet Theatre, 888
7th Ave., New York 10019

When Mikhail Baryshnikov defected in June 1974 from a Bolshoi troupe that was touring Canada, he joined the ranks of a growing contingent of highly talented dancers—including Rudolf Nureyev, Natalia Makarova, and Valery Panov—who had chosen to leave their Soviet homeland and cast their lot with the West. Although Baryshnikov did not begin to study ballet until the relatively mature age of twelve, he rose rapidly to the top of his profession. In his late teens he became a soloist with Russia's famed Kirov Ballet, and by the time he was twenty he was one of its leading dancers. But despite his exalted status as a *premier danseur noble* for about six years, he was unhappy with the lack of artistic freedom in the Soviet Union. He seized the opportunity to defect and soon established himself as a "superstar" in the Western dance world. Some critics consider him the greatest dancer of his time and possibly the greatest to emerge from the Russian ballet since Vaslav Nijinsky.

Mikhail Nikolayevich Baryshnikov (whose name, in sources predating his defection, was spelled Barishnikov or Barichnikov) was born to Russian parents in Riga, Latvia on January 27, 1948. His mother died when he was thirteen, and his father—now a retired engineer who still makes his home in Riga—later remarried. Baryshnikov, who remembers his childhood as a happy one, attended public school in Riga and engaged in such sports as track, swimming, and football. Although he liked ballet, he had at first no special interest in it, finding it difficult to understand. His mother was a devotee of ballet, however, and when Mikhail was twelve (about a year before her death) she enrolled him in the School of the Theatre Opera Ballet in Riga. In addition to dance classes, his curriculum included academic subjects, and he learned to speak French fluently. He also took piano lessons, and for a time he had the ambition to become a concert pianist. Eventually dance captivated him completely, and the success of his performances in school presentations made him decide on a career as a dancer.

While visiting Leningrad as one of a group of young dancers in 1963, Baryshnikov applied for admission to the famed Vaganova ballet school, the training institute for the Kirov Ballet. On passing the examinations, he was accepted and placed in the class of the late Alexander Pushkin, the famed ballet teacher who had also instructed Rudolf Nureyev, and who, Baryshnikov has recalled, was "like a father" to him. For the next three years he studied the classical ballet repertoire while continuing his general education at the school. In 1966, when he was eighteen, he joined the Kirov company and without first serving the customary apprenticeship as a member of the corps de ballet, he made his professional debut as a soloist, dancing the first act Peasant pas de deux in *Giselle.* That same year he won the gold medal, one of ballet's top awards, in the international competition at Varna, Bulgaria.

On the stage in Leningrad, Baryshnikov's reputation grew with each performance. After two years he was given his first leading role in a full-length ballet, *Gorianka,* created especially for him by the noted Russian choreographer, Oleg Vinograd. Its première, at the Kirov Theatre on March 20, 1968, was a great success. In 1969 Baryshnikov danced in another ballet that was choreographed for him, Leonid Jacobson's *Vestris,* in which he portrayed the great eighteenth-century French dancer Auguste Vestris, who called himself "The God of the Dance." The performance earned him the prestigious gold medal at the first international ballet competition in Moscow. That same year he also received the Nijinsky award.

Established as a leading member of the Kirov, Baryshnikov made his debut in the West in the summer of 1970, when the Leningrad company, on tour, performed at the Royal Festival Hall in London and also visited Amsterdam. Of his London appearance, Clive Barnes wrote in the New York *Times* (July 25, 1970): "Mr. Baryshnikov, already a legend as a student, smilingly lived up to his reputation. This young man . . . is technically the most gifted and the most stylish male dancer in the world today." Later, Baryshnikov also toured Japan, Australia, and Spain.

Extremely popular with Russian audiences, Baryshnikov received more critical acclaim than any other male dancer his age. As a Kirov star, he was provided by the Soviet government with a top salary, a gracious apartment, a maid, and other amenities. He was the youngest dancer ever to receive the State Award of Merit of the U.S.S.R. and was in line to be awarded the coveted "People's Artist" designation. Appearing in such ballets as *Sleeping Beauty, Nutcracker, Giselle, Coppélia, Flames of Paris,* and *Don Quixote,* he frequently partnered Irina Kolpakova, the prima ballerina of the Kirov, considered by many to be the greatest living classical ballerina. In 1971 the noted choreographer Vladimir Vasiliov created a contemporary ballet expressly for Baryshnikov, Kolpakova, Yuri Soloviev, and Valery Panov. Entitled *Creation of the World,* it was based on the Adam and Eve story and presented God in a satirical vein.

Although he was enormously successful and living well by Soviet standards, Baryshnikov was restive under official restrictions that affected his life as a dancer. Earlier in his career he had danced his first George Balanchine work, a section of *Symphony in C*, at a special performance that the teacher Natalia Dudinskaya had arranged for her pupils. That introduction made him eager to appear in more of the works of the noted Western choreographer, but for reasons of nationalism the government of the U.S.S.R. allows only Soviet choreographers to work in its ballet theatres and usually prohibits the performance of contemporary foreign ballets. Therefore, Baryshnikov found his repertoire extremely limited. He also felt that with the death of its best teachers—including Pushkin, who died in 1970—and the lack of persons of equal caliber to replace them, the Kirov was losing its traditional strength and position. He was furthermore concerned that the Kirov school was not developing promising ballerinas with whom he could eventually partner when his days with Kolpakova—who is fifteen years older than he—were finished. And, finally, because the Kirov ballet alternates with the opera, and because its company is so large, its leading dancers perform only about four or five times a month.

His discontent seemed to have reached a boiling point by the summer of 1974, when he was sent on a tour of Canada by the Soviet cultural authorities to appear with a group of second-string dancers from the Bolshoi. John Fraser of the Toronto *Globe and Mail* (June 27, 1974) and other critics were unenthusiastic about the company's performances at Toronto's O'Keefe Center but singled Baryshnikov out for praise, and the ill feeling thus engendered among some of the Bolshoi principals may have contributed further to the young dancer's alienation. In any case, in the early morning hours of June 30, 1974, following a reception given after the group's final performance in Toronto, Baryshnikov started toward the bus waiting to take the company back to their hotel but suddenly hurried to a car that friends had waiting for him. Members of the K.G.B.—the Soviet security forces—reportedly tried to stop him, but Canadian police assisted him into the car, which immediately took him to a prearranged hiding place outside the city. After much soul-searching, Baryshnikov had defected to the West, leaving himself free to work with the Western world's leading choreographers, to dance as often as he pleased, and to partner a variety of talented prima ballerinas. He later disclosed that his defection had been engineered with the help of a young American woman friend, Christina Berlin, the daughter of a former Hearst Corporation executive, whom he met during his 1970 London tour.

On July 2, 1974 the Canadian Ministry of Immigration granted Baryshnikov a special permit allowing him to remain in Canada for a year. Shortly thereafter, at his hideaway in Mississauga, on the western outskirts of Toronto, he gave an interview to John Fraser, who quoted him in the *Globe and Mail* (July 6, 1974) as saying: "I realized finally that if I didn't take advantage of all the opportunities that came my way and that I felt capable of, I would remain unsatisfied for the rest of my life. . . . All that I am is bound up in ballet, nothing else really exists for me than this art." He denied that his defection was politically motivated and expressed the hope that his action would not strain relations between Canada and the Soviet Union. "No other country in the world will be my home but Russia," he said. "You can be a citizen anywhere, but my soul will always be a Russian one."

MIKHAIL BARYSHNIKOV

His first performance after coming out of seclusion was with the National Ballet of Canada in a television film version of *La Sylphide*, for which he learned the role of James. It was broadcast in Canada on July 26, 1974. Having in the meantime contacted the American Ballet Theatre through one of its leading dancers, Natalia Makarova, who had been his frequent partner at the Kirov until she defected to the West during the 1970 London tour, he agreed to appear as guest artist at Lincoln Center in New York. The New York State Theatre was sold out within six hours after the announcement of his appearance, and on July 27, 1974 the celebrity-filled audience saw ballet history made. Appearing in the role of Albrecht in *Giselle*, with Makarova in the title role, he completely captivated the audience and critics. According to *Dance Magazine* (October 1974), "Thunder broke in the theater at Baryshnikov's entrance. It rolled in peal after peal of applause through the ballet and for twenty-seven minutes after."

During his two-week engagement at the New York State Theatre, Baryshnikov also gave two highly acclaimed performances in Marius Petipa's *La Bayadère*, partnering Makarova in her staging of the final act, and a few days later he danced the *Don Quixote* grand pas de deux with her. In his review of the latter performance in the New York *Times* (August 11, 1974), Clive Barnes described Baryshnikov as "a most beautiful stylist" and as "sculpturally pure—a Donatello in movement."

Returning to Canada in mid-August, Baryshnikov gave two performances in *La Sylphide* at Toronto's Ontario Place Forum, with Victoria

Tennant and Nadia Potts. He donated the fee for his first performance to the Canadian National Ballet School, as a gesture of thanks to Canada and to demonstrate his interest in the development of Canadian ballet. In early October he appeared with the Royal Winnipeg Ballet in its home city, again dancing the *Don Quixote* pas de deux, but this time with a partner, Gelsey Kirkland, who had left Balanchine's New York City Ballet to dance with him. The young dancers then joined the American Ballet Theatre at the Kennedy Center Opera House in Washington, D.C. for its two-week run beginning October 22, during which they appeared in *Don Quixote, La Bayadère, Coppélia,* and Balanchine's *Theme and Variations.* Again reviewers called his performances superlative. In November Baryshnikov went on a brief tour of Southern cities with the American Ballet Theatre and gave a performance of *Don Quixote* with the Pennsylvania Ballet in a special gala program at the Brooklyn Academy of Music to benefit the academy's dance fund.

During the American Ballet Theatre's six-week, thirty-fifth anniversary season, which opened at New York's City Center on December 23, 1974, Baryshnikov was one of its top attractions, appearing in such ballets as *Coppélia, Les Patineurs, La Fille Mal Gardée, Le Jeune Homme et la Mort,* and *Theme and Variations.* Having added substantially to his dance repertoire since his defection, he is anxious to expand it further, and he has expressed an eagerness to work with such noted Western choreographers as Balanchine, Jerome Robbins, Kenneth MacMillan, Sir Frederick Ashton, Roland Petit, Anthony Tudor, and Martha Graham.

Although Baryshnikov denies that there is any competition between himself and Nureyev, whom he considers a good friend, the two men have frequently been compared by dance critics. Reviewing Baryshnikov's performance in *Coppélia* at the City Center in the New York *Post* (December 26, 1974), Frances Herridge noted that "he hasn't the sheer animal magnetism . . . , nor the elegance, nor the electric personality" of Nureyev, but added: "He could well be the best technician in dance. . . . His physical prowess is . . . flawless. . . . His miming is eloquent. His body exudes expression. He is a superb comic, always in character no matter how difficult his steps." Writing in the New York *Times* (December 22, 1974), Lydia Joel noted that Baryshnikov, unlike Nureyev, "is not at all flamboyant in his behavior, on stage or off. He is understated and unforced." She suggested that Baryshnikov invites comparison with Joe Namath, in that, like the football star, "he has a capacity for the marshalling of mind and muscle that results in breathtaking, unerring aim."

Mikhail Baryshnikov, who is called Mischa by his fans and friends, is a handsome young man with semi-long dark blond hair and blue eyes. He is five feet seven inches tall—relatively short for a dancer—and has a muscular, slightly stocky body and somewhat heavy thighs. During his brief time in the West, he has adopted such American fashions as faded blue jeans and platform shoes. Olga Maynard noted in *Dance Magazine* (October 1974) that Baryshnikov "has Continental manners with women and a romantic's eye for a pretty face and figure. He has a sense of humor, and it is a Slavic one: ironic and sometimes somber." Baryshnikov's facility with languages has enabled him to learn English within a short time. He is fond of animals, especially dogs. His consideration for others and his boyish charm and intelligence have made him popular among his fellow dancers. Although he is determined never to give up the artistic freedom that his new life in the West has given him, he hopes to dance one day again in his homeland.

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BIRENDRA BIR BIKRAM SHAH DEV, KING OF NEPAL (bē-rend'rə bēr bēk'rəm shä dev)

Dec. 28, 1945-
Address: Narayanhity Palace, Katmandu, Nepal

King Birendra Bir Bikram Shah Dev of Nepal first attracted worldwide attention in February 1970, when, as Crown Prince, he became the most feted bridegroom in recent history. For his wedding a column of gaily caparisoned elephants lumbered through the streets of Katmandu, some 500 servitors were mustered to bear traditional sweetmeats to the bride, and almost 200 doting relatives took part in ritual footwashing of the betrothed. Chiefs of state or high emissaries from over fifty nations attended, and scores of maharajas and maharanis craned to catch a glimpse of the young Crown Prince and his bride. Five years later, on February 24, 1975, Birendra was formally crowned King of Nepal with much the same pomp that had marked his wedding. Despite all the ceremonial display, with its obvious value for the Nepalese tourist trade, Birendra is no mere figurehead. One of the world's few remaining monarchs with virtually absolute power, he has energetically devoted himself to modernizing his backward and poverty-stricken Himalayan nation, and he has managed to maintain Nepal's fragile independence and neutrality in the face of almost overwhelming Indian, Chinese, and Soviet influence.

The tenth in a succession of kings of the Shah Dev family, Birendra is only the third actually to rule. From 1846 until 1951 the Nepalese Crown was essentially a symbolic office, all true power being vested in the Rana dynasty of royal vizirs. The misgovernment of that hereditary prime ministry—which scholars have compared to the shogunate of early modern Japan—caused King Tribhuvana, Birendra's grandfather, to abolish it in a coup d'etat in February 1951. Although

Tribhuvana made some gestures toward democracy, his son Mahendra dropped all such window-dressing after ascending the throne in 1955. When King Mahendra died on January 31, 1972, his son Birendra automatically became Nepal's new sovereign, but he dutifully postponed his coronation for three years on the advice of court astrologers.

Regarded by his people as a reincarnation of the Hindu deity Vishnu, "The Protector," Birendra Bir Bikram Shah Dev, "King of Kings, Divine Emperor, Five Times Godly," was born on December 28, 1945 at the Narayanhity Royal Palace at Katmandu. He was the first-born son among the six children (three boys and three girls) of Mahendra Bir Bikram Shah Dev, then the Crown Prince of Nepal, and of Indra Rajya Laxmi Devi Shah. In 1952, two years after the death of Crown Princess Indra, Mahendra married her sister, Ratna Rajya Laxmi Devi Shah, who assumed responsibility for the upbringing of the royal children.

Birendra took his first trip abroad in late 1950, when he accompanied his father and grandfather to New Delhi, India, where King Tribhuvana made preparations for the 1951 coup that ended the dictatorship of the Ranas. He began his formal education at the age of six at St. Joseph's College, a Jesuit institution at Darjeeling in northeastern India, where he acquired a fluency in English. When Mahendra ascended the throne of Nepal in March 1955, Birendra was officially proclaimed heir apparent.

In August 1959 Birendra began his secondary education at Eton College in England, where he remained until June 1964, occasionally taking time off to accompany his father and stepmother on state visits or to perform other royal functions. In 1961, for example, he was an observer at the conference of nonaligned nations in Belgrade, Yugoslavia, and in April 1963 he returned to Nepal for the Shubha Upanayan ceremony, marking his assumption of Vedic responsibility. On completing his studies at Eton, Birendra visited the Soviet Union and Iran before returning home for his "coming-of-age" ceremony, held at the Hanuman Dhoka Palace on September 17, 1964. On that occasion King Mahendra conferred the title of Grandmaster and Colonel in Chief of the Nepalese Army on him.

Continuing his education, Birendra was privately tutored at the royal palace in Nepalese culture, language, history, geography, and government administration. Beginning in 1964, he served as chairman of the Council of Royal Representatives during his father's visits abroad and acted as host to visiting dignitaries. In March 1965 he headed the Nepalese delegation to the tenth anniversary celebration of the Bandung Conference in Indonesia, where he met with a number of statesmen, including Chinese Premier Chou En-lai, and made a favorable impression on representatives of the press. To familiarize himself with the ways of life of his people, Birendra visited eastern and western Nepal in 1965 and 1966, traveling the length of the country on foot and sleeping outdoors and in cottages or schoolhouses. During the summer of 1966 he visited Peking, where he met Chinese Communist party Chairman Mao Tse-tung.

KING BIRENDRA OF NEPAL

In April 1967 Birendra embarked on an extended study tour of Asia, Africa, Europe, and the Americas. In Japan, where he was for several months a student at the University of Tokyo, he met with members of the Imperial family and took a special interest in the country's industrial development. He spent the academic year 1967-68 at Harvard University, studying international politics under Henry Kissinger, and such other subjects as government, economics, and sociology. Among the statesmen he met during his world study tour were U.N. Secretary General U Thant, United States President Lyndon B. Johnson, Israeli President Zalman Shazar, Emperor Haile Selassie of Ethiopia, and Indian Prime Minister Indira Gandhi. He returned to Nepal in October 1968.

In 1970 Birendra made unofficial visits to West Germany, Great Britain, France, and other European countries. In 1971 King Mahendra placed him in charge of the newly established Janch Bujh Kendra, an investigation center designed to alleviate some of the hardships of Nepal's lower classes. After mounting the throne, in 1972, he embarked on a regular program of visiting the various zones of the country to familiarize himself with the progress of public works projects. During the fall of 1973 Birendra led the Nepalese delegation to the fourth summit conference of nonaligned nations, held that year in Algiers, and made state visits to India and China, and in early 1974 was host to President Tito of Yugoslavia.

Birendra has continued the virtually absolute rule instituted by his father. Although he retained the Panchayat, or National Assembly, he himself appoints half its members, and the body has a purely consultative role. The King makes a point of addressing his courtiers and aides in a familiar form of the Nepalese language, and he has reinstituted compulsory obeisance. All political parties and all opposition to the Crown are banned by the 1962 Constitution, and no one may publicly question the monarch's claim to be a prime manifestation of the Hindu godhead on earth.

When confronted by foreign interviewers incredulous of his divinity, the affable young King smiles wryly and examines the issue in its historical perspective. He told Bernard Weinraub of the New York *Times* (March 3, 1974): "No matter who the leader is, he has got to be in touch with the people. He has got to know their aspirations, he has got to know their problems and have the means . . . to deliver the goods. Now, each country chooses its own path because of its history, because of its traditions. With that perspective in mind, Nepal has chosen this path and the King's role is more or less specified."

To "deliver the goods" is not an easy task for Birendra. His small, impoverished kingdom, sandwiched between China and India, faces severe economic and geopolitical problems. Of Nepal's almost 12,000,000 people, at least 85 percent are illiterate, and most earn no more than $75 per year. About half the population are Hindus of Indo-Aryan stock; they live mainly in the rice lands of the southern plains known as the Terai. The other half are Buddhists of Mongolian stock, who largely inhabit the myriad isolated valleys of the Himalayas. Recent famines in the Indian states of Bihar and West Bengal have made it profitable for southern rice farmers to sell their abundant yields to southbound smugglers, while their own compatriots to the north sometimes go hungry. Since few passable roads exist in the northern uplands, mountain villagers must depend to a great extent on provisions delivered on foot or by airlift. The King has often indicated that a modern highway system is one of Nepal's most pressing economic priorities.

Many of Nepal's economic woes can be traced to poor communications, an inadequate school system, and a semi-literate and often corrupt civil service. Such problems have prompted the young King to enlist foreign aid for the development of roads, improved water supply systems, and other basic utilities. His general policy for the schools is to stress training in literacy and basic vocational skills over more advanced educational programs. All Nepalese college graduates are required to work for one year in the countryside. To improve the quality of the government service Birendra has dismissed many administrators, jailed former Cabinet ministers, and surrounded himself with young, Western-educated advisors. His most ambitious project to date is the construction of a billion-dollar hydroelectric complex on the Karnali River that may eventually fill all of Nepal's energy needs as well as those of much of northern India, once it is completed.

Well over half the yearly Nepalese budget is covered by foreign aid. The bulk of that aid has come from India—which in recent years has handled over 90 percent of the landlocked principality's overseas trade—and from the United States and China. Although Birendra has pointedly stated that Nepal has good relations with both India and China and that playing one neighbor off against the other would be a "short-sighted policy," those relations are, in fact, sometimes strained, and he must perform a delicate balancing act to preserve Nepal's precarious sovereignty. Many Nepalese have expressed dismay at what they consider the encroachments of both "brown" (Indian) and "Han" (Chinese) imperialism. On visits to China and India, Birendra has affirmed his country's strictly neutral position. Wary of India's maternalistic attitude, he has indicated that he would like to decrease dependence on that neighbor.

Although Birendra has a superb and loyal army —the source of Britain's famed Gurkha mercenaries—at his command, he has been unable to subdue an insurgent anti-monarchist movement that managed to establish a toehold in the southern Terai rice lands and is said to be linked to the outlawed Nepal Congress party, whose leadership has roots in New Delhi. In June 1973 anti-monarchists hijacked a Nepalese airplane carrying over $300,000 of Nepalese currency, and the following month they burned down Singha Durbar Palace, the government seat in Katmandu. Despite such incidents—which some have interpreted as early warning signals—Birendra is reluctant to admit that his country is ripe for a more liberal form of rule. "It's not that I'm against the norms of democracy," he has said, "but there are different ways of achieving these norms. You can walk up the stairs, or you can run. If you run, you fall." On another occasion, he asserted, "The people ask us for hygienic drinking water, roads, schools, and hospitals, not for democracy." Nevertheless, in February 1975 the King appointed a royal commission to recommend revision of some of the more antiquated provisions of Nepal's constitution.

New Delhi's covert ties with the anti-monarchist faction in Nepal are only one link in a long chain of Indian maneuvers designed to prevent bordering south Asian states from falling into China's sphere of influence. These maneuvers have included not only the annexation of Sikkim in September 1973 but also the assumption of virtually total control over the economy of Bhutan. The Indian government has been concerned that the Chinese, who suffered a severe setback when their Pakistani ally lost East Bengal (now Bangladesh) in its 1971 war with India, may be considering an alliance with Nepal. Consequently, India has unilaterally terminated her "special economic relationship" with Nepal, rejected a Nepalese bid to use Calcutta as a free port, and announced in late 1974 that she would cut off the supply of all petroleum products to the Himalayan kingdom. In response, Birendra sent his Premier, Negendra Pasa Rijal, to Iran in January 1975. The result was a joint Nepalese-Iranian declaration, announcing that Iran would provide Nepal with petroleum products and invest in several Nepalese development projects in 1975. Aware that Nepal is considered one of the Asian nations most endangered by potential famine, Birendra has also initiated a search for new sources of petroleum-based chemical fertilizers.

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In an elaborate ceremony on February 27, 1970 Birendra Bir Bikram Shah Dev married Princess Aishwarya Rajya Laxmi Devi Rana after uttering the words: "For the sake of good and prosperity, I hold this hand of yours. You shall grow old with me. All the gods and goddesses have given you to me as the mistress of my household. I am what you are. And you are what I am. You are the song and I am the rhythm. Come let us marry. . . . Let our children live long lives. Let us live a life—a hundred years—full of love, strength, and sentiment." Queen Aishwarya is a member of the Rana family, which formerly supplied Nepal's hereditary vizirs and has traditionally been a source of wives for the Kings of Nepal. The royal couple have one child, Crown Prince Deependra Bir Bikram Shah Dev, born on June 27, 1971.

King Birendra is a portly, unpretentious, seemingly lonely young man. With the air of one who regards himself as a civil servant appointed by history for life, he often works an eighteen-hour day in his modern office at the Narayanhity Palace. The first Nepalese ruler to have traveled abroad extensively, he speaks English with an admirable fluency. Birendra keeps fit through swimming, riding, and other sports, and he is an expert parachutist as a result of special training he received from an Israeli paratroop colonel who served as an adviser to his government. As Crown Prince he was appointed chairman of the editorial board of the quarterly *Ramjham,* published at the royal palace. An impressionist painter in his own right, Birendra serves as chairman of the Nepal Association of Fine Arts. He is also Chief Scout of the Nepal Boy Scouts and Girl Scouts. His motto is: "Knowledge is power; work is worship."

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BLAKE, ROBERT

Sept. 18, 1933- Actor
Address: b. c/o ABC Television Center, 4151
Prospect Ave., Los Angeles, Calif. 90027

ROBERT BLAKE

Since screen historians agree that John Garfield was the first of Hollywood's "rebel" stars, it somehow seems appropriate that today's most notable exemplar of that nonconformist breed should be Robert Blake, who, when he was a child actor portrayed Garfield's younger self in the film *Humoresque.* Besides bearing a slight physical resemblance to Garfield, the award-winning star of ABC-TV's detective series *Baretta* has, in the course of his career, demonstrated an aptitude for the kind of maverick "outsider" roles that Garfield once excelled in: as the more sensitive half of the homicidal duo in Truman Capote's *In Cold Blood;* as a renegade Indian in *Tell Them Willie Boy Is Here;* and as an ill-starred motorcycle cop in *Electra Glide in Blue.*

Robert Blake was born Michael James Vijencio Gubitosi in Nutley, New Jersey on September 18, 1933. In an interview with Peter Greenberg for *TV Guide* (May 10, 1975), Blake described his father as "a frustrated show nut" who had a collection of Enrico Caruso records and delighted in nothing so much as singing along with them. His mother, Blake told Greenberg, was "just neurotic." All in all, the modest Gubitosi home qualified, in the actor's words, as "a very crazy house."

With his older brother and sister, Blake made his debut as an entertainer at the age of two in a song and dance act created by his father. Billed as "The Three Little Hillbillies," they worked on weekends and holidays, not in theatres but in parks where, if the picnickers liked them, money would be tossed onto the stage. Performing in public held no charm for Blake; it was simply a means of surviving. As he explained to Don Alpert of the Los Angeles *Times* (December 27, 1959), "It was either doing that or stealing milk bottles off other people's porches."

The spectacular success in films of such moppets as Shirley Temple prompted the father to move his family in 1938 from Nutley, New Jersey to Venice, California, where Bobby Blake began competing in local kiddie talent contests. It was the winning of several of those that led to his being cast as Mickey in MGM's "Our Gang" comedies, and for the next five years he was a prominent member of the group of children around whom that series of shorts revolved.

When his association with the "Our Gang" unit ended, Blake branched out into full-length features. The first two that he appeared in, *China Girl* (Twentieth Century-Fox) and *Andy Hardy's Double Life* (MGM), were released within a few weeks of each other early in 1943. He then signed

GAVILAN COLLEGE
LIBRARY

a contract with Republic Studios to undertake the role of Little Beaver in a series of Westerns based on the exploits of comic strip cowboy Red Ryder. As Alan G. Barbour observed in his book *The Thrill of It All,* his nostalgia-keyed salute to the low-budget horse operas of the forties, their fast pace and no-nonsense storylines made the Red Ryder pictures, sixteen of which starred William "Wild Bill" Elliott, "the answer to an action-lover's prayer."

In 1944 Republic ground out six movies dealing with the red-haired righter-of-frontier-wrongs and his diminutive Indian sidekick: *Tucson Raiders; Marshal of Reno; The San Antonio Kid; Cheyenne Wildcat; Vigilantes of Dodge City;* and *Sheriff of Las Vegas.* Because of his nonexclusive pact with the studio, Blake sandwiched in a couple of outside assignments that year, as Jerry in *Lost Angel,* a Margaret O'Brien vehicle, at MGM, and as Egbert in *The Big Noise,* a Laurel and Hardy opus, at Twentieth Century-Fox.

Gratified by the juvenile public's response to the pairing of Blake and Wild Bill Elliott, Republic teamed them in seven sagebrush sagas in 1945: *The Great Stagecoach Robbery; Lone Texas Ranger; Phantom of the Plains; Marshal of Laredo; Colorado Pioneers; Wagon Wheels Westward;* and *California Gold Rush.* The studio levied on Blake's talent in one of its more ambitious efforts as well—*Dakota,* a large-scale period piece starring John Wayne. Blake had bit parts in three other films released during 1945: *The Woman in the Window* (RKO-Radio), a superior thriller directed by Fritz Lang; and *The Horn Blows at Midnight* and *Pillow to Post,* both released by Warner Brothers.

In 1946 Republic was obliged to curtail its quota of Red Ryder features when, after completing three—*Sheriff of Redwood Valley, Sun Valley Cyclone* and *Conquest of Cheyenne*—William Elliott convinced the studio that an upgrading of his status would prove profitable to all concerned. Discarding the "Wild Bill" tag that he had worn for so long, he proceeded to star in a number of higher-prestige Westerns. In the first of them, *In Old Sacramento,* Blake had the small part of a newsboy. Reluctant to let the lucrative Red Ryder series founder for lack of a leading man, Republic replaced Elliott with Allan Lane, who made his bow as Red Ryder in *Santa Fe Uprising.* Blake continued to play Little Beaver and in addition appeared in another of Republic's 1946 "oaters," *Out California Way.*

Humoresque, Warner Brothers' remake of the venerable Fannie Hurst tearjerker, in which Blake appeared as John Garfield as a child, was the Christmas attraction at many American movie theaters in 1946. Although Clifford Odets had coauthored the script, the mawkishness of the source material could not be camouflaged and, in reviewing *Humoresque* for the New York *Times* (December 26, 1946), Bosley Crowther summed the film up as "mostly unadulterated schmaltz."

During 1947 half a dozen films were released that starred Allan Lane as Red Ryder: *Stagecoach to Denver; Vigilantes of Boomtown; Homesteaders of Paradise Valley; Oregon Trail Scouts; Marshal of Cripple Creek;* and *Rustlers of Devil's Canyon.* They signaled the demise of the series at Republic and with it the end of Blake's commitment to the studio. He next appeared in Warner Brothers' *The Treasure of the Sierra Madre,* written and directed by John Huston, as the Mexican boy who sold Humphrey Bogart the lucky lottery ticket that set the plot in motion. Now regarded as a classic, the film had its New York première at the Strand Theatre on January 23, 1948.

With *The Black Rose* (Twentieth Century-Fox, 1950), a sprawling adventure film photographed on location in North Africa and England, the career of child actor Bobby Blake was finished. Hollywood executives seemed to have no further use for him, and officials of California's public school system were soon of a similar mind. Within two years Blake was thrown out of five different schools for such offenses as gambling, truancy, and "talking back." He has blamed his resistance to the educational process on the hostility that he encountered from his fellow students. Friendly overtures were forthcoming, he claims, only from "the other oddballs."

Following his second expulsion from Hamilton High (for challenging a vice-principal's assumption that he had jumped out of a window when, in reality, a classmate had pushed him), Blake got into trouble with the United States Army. He had neglected to register for the draft, and the penalty for having failed to do so was immediate conscription. Blake spent the bulk of his two-year hitch at a cold-weather experiment station in Anchorage, Alaska. It was there that abject boredom led him to acquire a drug habit. "A bunch of us just fell into it," he told Peter Greenberg. "You'd shoot dope because it made you feel better . . . and pretty soon you couldn't stand not to shoot it."

After his discharge from the service, in pursuit of a James Dean-type image, Blake flew to New York City, where he secured an appointment with Stanislavski method-advocate Lee Strasberg. But his hopes that the head of the Actors Studio would recognize his potential and accept him as a student were quickly dashed, when Strasberg advised him to abandon any thought of entering the theatrical profession.

On his return to Hollywood, Blake worked as a movie stunt man. More importantly, he consulted a therapist to help him resolve the conflicts that were the psychological residue of his "lost" childhood. According to Blake, the therapist forced him to face the demons that he had been running away from all his life. No longer reliant on either drugs or drink, Blake began to study acting with Jeff Corey. Then a sympathetic agent negotiated a three-picture deal for him with Allied Artists.

Modest budgets and readily exploitable themes characterized the product of Allied Artists and the trio of films that Blake made under the banner of that studio. *Revolt in the Big House* (1958), *Battle Flame* (1959), and *The Purple Gang* (1960) typified its output. His performances in them were, however, several cuts above the norm. His portrayal of a convict in *Revolt in the Big House* was, for example, noteworthy enough to attract the attention of veteran director Lewis Milestone, who engaged him to play an infantryman named Velie in *Pork Chop Hill,* an ultra-realistic movie about the Korean War that United Artists distributed in 1959.

Between films, television guest appearances on such shows as *Have Gun, Will Travel* kept Blake occupied as an actor, along with his performances on the stage of Hollywood's Gallery Theater in productions of *A Hatful of Rain* and *The Connection.* His next screen role was in United Artists' controversial courtroom drama *Town Without Pity,* which starred Kirk Douglas. As Jim, one of four GI's on trial for the rape of a German girl, Blake was, in the opinion of a *Variety* reviewer (October 11, 1961), "especially earnest and intense." In 1962 he donned a sailor's uniform for his part as a rowdy gunner's mate in *PT 109,* Warner Brothers' reverential treatment of heroic episodes in the World War II naval career of President John F. Kennedy. As Bucky Harris, Blake provided the overlong epic, released in the summer of 1963, with some grievously needed comic relief.

Throughout the 1963-64 television season Blake and nine other actors served as the equivalent of a theatre repertory company on *The Richard Boone Show,* a sixty-minute drama anthology series carried by NBC-TV. While admiring the concept, which was new to the medium, the majority of critics balked at the high percentage of poorly written scripts. The network officials were, in turn, dismayed by the relatively meager audience that the program appealed to and canceled it at the end of the season.

After playing Simon the Zealot, one of Christ's disciples, in George Stevens' monumental production of *The Greatest Story Ever Told* (United Artists, 1965), and Sidney, a roughneck railroad worker, in Paramount's *This Property Is Condemned* (1966), Blake was given the proverbial "big break" by writer-director Richard Brooks, who cast him as mass-murderer Perry Smith in his film adaptation of Truman Capote's celebrated non-fiction novel *In Cold Blood.* Movie reviewers acclaimed the 1967 Columbia release as "gripping, throat-clutching melodrama" and credited the performances of Blake and Scott Wilson, who portrayed his partner in crime, with lifting it "from documentary competence to near brilliance."

Although a distinguished future in films was predicted for Blake as a result of his unnervingly accurate performance as Perry Smith, none of his subsequent pictures has measured up to *In Cold Blood* in terms of critical or popular acceptance. Mixed reviews greeted the arrival in 1969 of Universal's *Tell Them Willie Boy Is Here,* a Western with a rather obvious message, in which Blake had the title role, and its reception at the box office was commensurately uneven. MGM's *Corky* (1972), in which Blake played an auto mechanic consumed by his dream of becoming a stock car racing champion, was, according to its writer-producer, Bruce Geller, a victim of front-office interference. In any event, a dearth of promotion and an erratic release pattern consigned the movie to virtual oblivion.

United Artists' *Electra Glide in Blue* created a sensation when shown at the Cannes Film Festival in 1973, but it was accorded a comparatively chilly reception in the United States. *Busting* (United Artists, 1974), in which Blake and Elliott Gould costarred as unorthodox operatives of the Los Angeles Police Department's vice squad, polarized the critics just as *Tell Them Willie Boy Is Here* had done. Denounced on the one hand as "inane" and "vulgar," it was praised on the other as "ironic" and "forceful."

In the fall of 1974, feeling that his career was "going down the tubes anyway," Blake ignored the counsel of both his lawyer and his agent and agreed to step in as the star of ABC-TV's *Toma.* The action-adventure series, with Tony Musante in the leading role, had been a moderate success the previous year, and without the recalcitrant Musante, the network wished to reactivate it for use as a midseason replacement in January 1975. Before shooting was scheduled to start, Blake, apparently unwilling to jeopardize his reputation as "an original," pressured the show's creative personnel to make drastic changes in its format.

By the time the program went into production, *Toma* had been metamorphosed into *Baretta,* with the sole link between the characters an occupational one. Both men are undercover cops who often resort to the gimmick of disguises. Scrapped were the domestic trappings that lent Toma a humanizing touch; Tony Baretta is, by contrast, the quintessential loner. The tremendous energy and utter conviction with which Blake plays the part won him an Emmy award on May 19, 1975 when the membership of the Academy of Television Arts and Sciences voted him the year's outstanding actor in a drama series. At the outset, abysmally low ratings plagued the show, but a switch in its time slot from Friday to Wednesday night had the desired effect, and for the two weeks ending June 22, 1975 *Baretta* ranked eleventh in Nielsen's audience-measurement survey.

Dark-eyed, dark-haired, mercurial in manner and well under average height, Blake has been called "a Sicilian Mickey Rooney." Since 1964 he has been married to actress Sondra Kerr who, billed as Sondra Blake, has guest-starred in *Baretta.* The Blakes are the parents of two children, a son and a daughter, and maintain a home in the Hollywood Hills.

Reportedly difficult to work with, Blake has been quoted as saying that he boxes and lifts weights to get the anger out of his system. He has an aversion to formal dress, a fondness for strong cigars, and an unshakeable belief in the efficacy of vitamin supplements. Johnny Carson's *Tonight Show* has often served as a rostrum for the blunt expression of his views, and he recently made a foray into the world of daytime television with a week-long stint on the game show *Hollywood Squares*. Columnist Sidney Skolsky's alliterative precis of the Blake personality probably holds just as true today as it was when the New York *Post* printed it on February 2, 1974: "He is blustery, blatant, brilliant, broody. He is never banal or bland."

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BOLOTOWSKY, ILYA

July 1, 1907- Artist; educator
Address: b. c/o Grace Borgenicht Gallery, Inc., 1018 Madison Ave., New York 10021; h. Box 288-A, John St., Sag Harbor, N.Y. 11963

Because of his aspiration, as an abstract painter, toward Platonic harmony, Ilya Bolotowsky has found himself at cross purposes with almost all the trends that have flared and faded in American art since the early 1930's—such as regionalism and social scene painting, abstract expressionism, and pop art. Searching for order and balance in answer to the terrifying tumult of his early years, the Russian-born artist chose to work, with paradoxical freedom and individuality, within the geometric discipline of the cerebral Neoplasticism exemplified by Piet Mondrian. Bolotowsky's subject is counterpoint of neutral elements, "dynamic equilibrium," whose visual effect is itself the total painting. "Real radiance," "pure, precise loveliness," and "beautiful, richly original work" were among the accolades with which art critics welcomed Bolotowsky's first New York museum show, at the Solomon R. Guggenheim Museum in 1974.

Born in St. Petersburg (now Leningrad), Russia on July 1, 1907 to Jules J. and Anastasia (Shapiro) Bolotowsky, Ilya Bolotowsky spent his childhood in a highly cultivated milieu that was soon to be destroyed by Bolshevism. At the time of Ilya's birth his father was a law student at the University of St. Petersburg, and his mother had just completed study for her M.A. degree at the Bestuzhev University, then the only university for women in Russia. In 1910 the family moved to Baku, in the Caucasus, where Jules Bolotowsky practised law.

Instead of attending school, Ilya Bolotowsky had private tutors and took his examinations at the Gymnasium in Baku. From his mother, a self-taught artist, he received early instruction in drawing, and he has recalled that the pictures he made at the age of five of the world around him were "not bad." In an interview with the museum's curator, Louise Averill Svendsen, for the catalogue of his Guggenheim Museum exhibition, he explained that he had not considered becoming a professional artist: "Because of the Russian or Tolstoian influence, it was felt that you had to do something socially useful. So it was understood that I would be a lawyer."

Fairly soon after World War I, during the winter of 1919, as the Communists' forces of the Russian Revolution reached Baku, the pro-Kerensky Bolotowsky family fled to Georgia, then an independent republic. A year later, with the impending Bolshevik invasion of their new home, they found refuge in Constantinople (now Istanbul) Turkey. There Ilya Bolotowsky attended a French school, Collège St. Joseph, where he had some instruction in English and completed a four-year course in two years. The school offered an art class that the young Russian student considered ridiculous because his teacher, who did not know how to draw, favored geometric design over representation. Years later he speculated that the class may have influenced him more than he had supposed.

In September 1923 Bolotowsky moved with his parents to the United States and six years later he became an American citizen. Growing aware that art consumed most of his time, he enrolled in 1924 in the inexpensive National Academy of Design in New York City, a conservative school that in its attitude toward color bowed to "a culture where a gentleman would use very subdued silvery and brown tones," as Bolotowsky once related. During his six years of study there, however, although he was considered a rebel, he suppressed his impatience with academicism enough to win first prize for drawing and painting and the Tiffany Foundation Scholarship, among other awards.

More aesthetically influential for Bolotowsky than his training at the academy were the works of the Old Masters, expressionists, and cubists that he studied during a trip to Europe in 1932 and the semiabstract and nonobjective paintings that he saw in exhibitions in New York. He was much impressed by an exhibition of modern Russian art held in Manhattan around 1930, when he himself had his first one-man show. The Russian exhibition included paintings belonging to Suprematism, the earliest important movement of purely abstract geometric composition, founded by Kazimir Malevich. For the first time, in 1933 at a showing of the Gallatin Collection in New York, Bolotowsky saw the work of Piet Mondrian, the revolutionary Dutch painter and member of the De Stijl (the style) group, which originated Neoplasticism (new form-construction), an aesthetic principle reducing form to straight-line, rectangular shapes and using only black, white, and the primary colors.

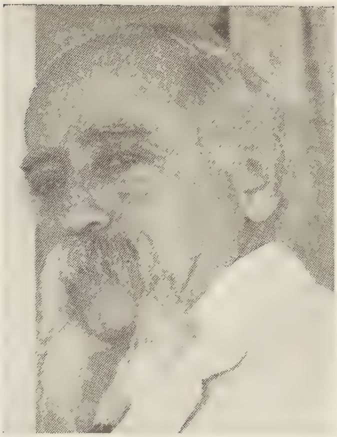
While absorbing and transforming the various elements from which his own style eventually emerged, Bolotowsky had to cope with threats to his survival as an artist during the Depression. In 1934 he found a job with the federal Public Works Administration Art Project, creating realistic easel paintings of New York City scenes. He soon moved on to a teaching post with the Work Projects Administration and then on to the WPA mural project, for which he worked from 1935 to 1941. His mural design in 1936 for the Williamsburg Housing Project was among the very first abstract murals ever commissioned and executed in the United States. Another early abstract mural was one he designed for the Hall of Medical Science at the New York World's Fair of 1938-39. In association with some of the other artists working on the WPA mural project and their friends, Bolotowsky helped to found the American Abstract Artists in 1936. For many years afterward he was represented in the influential annual shows of that group, of which he served as president in 1957-58.

When Bolotowsky left the WPA in 1941, he began work on a wartime Civil Service project as Russian translator for an English-Russian, Russian-English military dictionary. Drafted into the United States Army in 1942, he was first assigned to complete work on the dictionary and was then sent to Nome, Alaska as technical translator and interpreter in the Army Air Forces. During the years in Alaska—from 1943 to the end of World War II, in 1945—he began a collection of Northwest Coast Indian and Eskimo art.

Although Bolotowsky's military service consumed almost half of the 1940's, it was a decisive decade in his artistic development. Throughout the 1930's, as he turned from painting in the academic manner toward abstraction, he had produced canvases such as *White Abstraction* (1934-35) quite obviously derivative of Picasso's cubism of the late 1920's. His *Abstraction in Light Blue,* completed toward the end of the 1930's, combines elements of cubism and Suprematism. Some of his abstract studies, including the one for his New York World's Fair mural, abound in biomorphic forms openly borrowed from Joan Miró, whose paintings Bolotowsky saw in a New York exhibition of the early 1930's, about the time of his introduction to Mondrian.

Bolotowsky's explorative intermix of biomorphic and geometric forms gave way in the 1940's to a total commitment to Mondrian's Neoplasticism. When discussing the direction he chose his work to take, Bolotowsky often refers to Wilhelm Worringer, who in *Abstraction and Empathy* advanced the theory that a work of art that expresses some feeling of nature, its vitality or essence, has empathy as its objective; whereas an abstraction is concerned with a timelessness and order devoid of suggestion of change and action and any other allusion to nature. Although Worringer's book was published in German in 1906, his ideas did not come into general circulation until decades later.

In an interview with Lawrence Campbell for *Art News* (February 1970) Bolotowsky explained that when, in an early period of his aesthetic development, he had painted in a realistic style, he had felt that his subject was transitory: "I was always searching for something else, an order of a different kind, something more permanent." He went on to say, "My art is based on the relationship of the right angle and of straight lines which result in rectangles. Associations, images, literature do not belong in this style. It depends for its effects strictly on the tensions and rhythms created by the neutral, nonassociative, pure, plastic elements. The aim is to realize a feeling of timeless harmony and dynamic equilibrium."


ILYA BOLOTOWSKY

The rhythms and tensions that he creates on a flat picture plane account for what Bolotowsky prizes as "that particular aliveness that distinguishes art from decoration." His effect grows out of his solution of formal problems of relationships involving color, shape, and scale. Like Mondrian, he uses color purely for its own sake, not for imitation. But he differs from the Dutch painter in extending his color to muted hues and shades of the primaries, as in *Large Vertical* (1951-59) and *Vertical Oval* (1956-57). Besides embracing lavenders and, less eagerly, greens, he departs from Mondrian in quite often assigning in his compositions the chromatic colors—red, blue, and yellow—to large areas, where Mondrian tended to prefer white, gray, and black. There are, however, some Bolotowsky canvases in which white and subtly modified whites predominate, such as *White Circle* (1958), *White on White* (1965), and *Two White Rectangles* (1973).

Even in some of his earlier Neoplastic paintings, like *Red Key* (1952), Bolotowsky's color has a gem-like quality that may be partly attributed to his Russian heritage. Much of his recent work sparkles even more opulently. He himself pointed out in his interview with Louise Averill Svendsen that "as one gets older, one's origins are reasserted." He went on to say that Kandinsky's Russian background became more apparent in his later work: "For example, his colors, which always reveal the influence of Byzantine icons, grew even more Russian. This is undoubtedly true in my own case as well." In his move toward saturated, brighter colors in greater expanses of fewer shapes on large canvases, in pursuit of an increasingly expressive simplicity, Bolotowsky's work came into line with some of the objectives of the younger minimalists or color field painters, one of whom, Kenneth Noland, had earlier been his student.

A link with color field painting is also suggested by Bolotowsky's rather bold accomplishments in working with the shaped canvas. Standing out from his Mondrian-like rectangles of the 1940's is his *Arctic Diamond* (1948). The square set on one corner is a shape also used by Mondrian, but especially favored by Bolotowsky, who once explained that "a diamond format creates a feeling of larger and freer space than a square shape the same size." *Configuration Within a Diamond* (1951), *Large Cobalt Diamond* (1957), *Black and Red Diamond* (1967), *Elongated Diamond* (1970), *Diamond with Yellow and Orange* (1972), *Variation in Red Diamond* (1973), and a great many other titles all testify to his continual recourse to the diamond format over the years in working out new solutions to problems of asymmetrical composition.

Other shapes of Bolotowsky's canvases include the ellipse, as in *Vertical Oval* (1956-57), *Ellipse Red Vertical* (1971-72), and *Vertical Ellipse, Yellow, Black and Red* (1972), and, more frequently, the circle, or tondo, whose particular formal challenges he met in dozens of paintings from *Tondo* (1952-59) to *Pale Blue Tondo with Dark Blue* (1974). His practice of painting the thickness of the outer edge of his easel paintings led in the late 1950's to the first of his painted columns, cylinders or posts of wood, lucite, Plexiglas, or aluminum. Each side of the column may be seen as a composition in itself, but adjacent surfaces viewed together also form their own design. The columns vary in the number of their surfaces; some are of double L shape, with eight sides.

Regarded as architectural as well as sculptural in concept, Bolotowsky's painted columns relate to another expression of his concern with the architectural function of painting. His 1963 mural for the lobby of Cinema I, a motion picture theatre on Third Avenue in Manhattan, measures two feet in height by thirty-five feet in length—a magnification of the artist's narrow, elongated shaped canvases. "It is possible for the visitor to see the mural, which occupies a recessed space on an undulating surface, as a simultaneity," Lawrence Campbell wrote in *Art News* (February 1970). "But when approaching it from either end, the mural unfolds, in a steady rise and fall of 'free-floating' rectangular planes . . . with subtle variations, never repeating." Another much admired Bolotowsky mural is his 1973 design for the North Central Bronx Hospital in New York City.

Probably because of a slack market for Neoplastic pictures, he had for many years to support his work as an artist by teaching. From 1946 to 1948 he taught at the experimental Black Mountain College, for part of that time as acting head of the art department, substituting for Josef Albers. In his book *Black Mountain* (1972) Martin Duberman wrote, "Bolotowsky was very different personally from Albers: more ebullient, pixyish, 'shocking'—a kind of Peck's bad boy. . . . As a teacher, Bolotowsky was also more permissive than Albers: he let the art students paint in whatever style seemed to attract them and then criticized their work from that viewpoint."

Bolotowsky's second teaching position was at the University of Wyoming as associate professor of art from 1948 to 1957. While in Wyoming he made his first tondo paintings, stretching his canvases on wheels given to him by ranchers. On leave from the university, he taught at Brooklyn College as adjunct professor from 1954 to 1956. The following year he went to New Paltz as professor of art at the University of New York State Teachers College. There he rented a studio from a woodworker who sold him leftover wooden cubes and columns on which he painted his first sculptural pieces. He left New Paltz in 1965 to become chairman of the art department of Southampton College. His other academic positions have included adjunct professor at Hunter College, visiting professor at the University of New Mexico, guest lecturer at Columbia University, and adjunct professor at Queens College.

Besides teaching at the University of Wyoming, Bolotowsky had undertaken graduate work there in art techniques that led to a special interest in experimental film making. In his films, which use trick photography and surrealistic visual effects, he freely expresses the emotions, fantasies, and personal attitudes that have no place in his paintings. *Metanoia*, which won first prize in 1963 at the Midwest Film Festival at the University of Chicago, is a myth of Bolotowsky's invention that through a protagonist seen as both Christ and the Inquisitor conveys contradictory perspectives on humanity. Among his films are several documentaries on his fellow artists, including Marcel Duchamp, David Smith, Naum Gabo, and George L. K. Morris. Also a writer of plays and short stories, Bolotowsky had two of his musical dramas, *The Neurotic Lion* and *Darling, Poor Darling*, performed at Finch College in 1968. The latter play was given four performances in October 1974 at the Guggenheim Museum in conjunction with his retrospective show.

Nearly 100 of Bolotowsky's paintings, sculptures, and designs on paper made up the Guggenheim exhibition. Most of them were moved in late 1974 to Washington for display at the National Collection of Fine Arts. Earlier his work had been represented in over 130 group exhibitions in the United States and abroad. For more than four decades his paintings have also been seen in one-man shows, periodically in recent years at the Grace Borgenicht Gallery in New York. In his enthusiastic review of the Guggenheim show for the New York *Times* (October 6, 1974) Peter Schjeldahl found, "In the best of his mature work, Bolotowsky commands a design sense of such power and flexibility as to seem scarcely human. For all their meticulous precision, however, none of his pictures is imperious or intimidating. . . . For there has always been a humanist bias to Neo-Plasticism, and Bolotowsky has preserved and enlarged on this aspect."

Throughout his career Bolotowsky has been the recipient of many grants and awards, including a 1971 prize for abstract painting from the National Institute of Arts and Letters. He is a life fellow of the International Institute of Arts and Letters.

On September 17, 1947 Ilya Bolotowsky married Meta Cohen. Their son, Andrew, is a concert flutist who has composed music for some of his father's plays. Interviewing Bolotowsky for his *Art News* article Lawrence Campbell observed that he seemed to live several lives simultaneously: "He moves rapidly here and there like Phileas Fogg, time-piece in hand. He talks with blinding speed, skipping from one topic to another, with many asides, the way he drives a car." Grace Glueck, art critic of the New York *Times* (April 7, 1968), was impressed by his "Cossack-type mustachio whose wingspread measures 14½." Besides driving fast cars, he finds recreation in swimming and piloting small airplanes.

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BORDABERRY (AROCENA), JUAN M(ARÍA)

June 17, 1928- President of Uruguay
Address: b. Casa del Gobierno, Montevideo, Uruguay; h. Joaquín Suárez 2868, Montevideo, Uruguay

Among the military regimes that have come into power in Latin America in recent years, the one in Uruguay is unique—in form if not in substance—because its chief executive, Juan M. Bordaberry, is not a member of the military. A wealthy rancher and authority on agricultural economics, Bordaberry was inaugurated as President of Uruguay in March 1972, after serving as Minister of Agriculture in the Cabinet of his predecessor, Jorge Pacheco Areco. During the first year of his Presidential term, Bordaberry governed in keeping with Uruguay's parliamentary tradition. But the country's intractable problems led the armed forces to execute a bloodless coup in February 1973, ostensibly leaving democratic institutions intact but placing a shadowy group of officers into power behind the scenes. On June 27, 1973, acting under intense military pressure, Bordaberry dissolved the Congress and announced that he would rule by decree. Since then, the right-wing regime, in which the armed forces continue to wield the real power, has employed harsh measures to bring political order to Uruguay, but has met with little success in its efforts to reverse the country's catastrophic economic decline.

Juan María Bordaberry Arocena belongs to the semiaristocratic class of cattle and sheep ranchers that has long dominated Uruguayan politics. Of French-Basque descent, he was born in Montevideo on June 17, 1928, the son of Domingo R. Bordaberry and of Elisa Arocena de Bordaberry. His father, who owned one of the largest ranches in Uruguay, was also a lawyer and a member of the Senate. Juan Bordaberry received his early schooling in rural surroundings and then entered the University of Montevideo. After his father's death he dropped out of law school to manage the family ranch.

JUAN M. BORDABERRY

Bordaberry's entry into public life came as an indirect result of the economic disaster suffered by his country about 1953. Until then, Uruguay was a prosperous welfare state, with excellent health, education, and welfare programs financed by massive agricultural exports. But with the end of the Korean war, world prices for beef and wool plummeted, resulting in a decline of the nation's economy. By the late 1950's, burdened with a social system it could no longer afford, the country was suffering a severe financial crisis that ultimately led to political upheaval.

In the elections of 1958 the voters held the mildly liberal Colorado party—which had governed for ninety-three years—responsible for serious inflation and other economic ills. The result was a victory for the National (or Blanco) party, a conservative, rural-based group. Bordaberry's affiliation with the National party, as well as his expertise in agricultural economics, won him several official appointments. In 1959 he became chairman of the National Meat Board, in 1960 he was a member of an honorary commission dealing with the Agricultural Development Plan, and from 1960 to 1962 he was on the National Wool Board. In 1962 he served as chairman of a commission concerned with combating foot-and-mouth disease.

Elected to the Senate on the Blanco ticket in 1962, Bordaberry served there from 1963 until 1965, when he broke with the party leadership over the issue of Uruguay's "collegiate executive," a nine-man council that performed the functions of a president. Bordaberry felt that the country needed a strong one-man executive. In 1964 he succeeded the late Benito Nardone as chairman of the Liga Federal de Acción Ruralista (Federal League for Rural Action), a pressure group of landowning interests, which he led in a campaign to reform the constitution and institute a presidential system.

Bordaberry's efforts proved successful: as a result of a national referendum in November 1966, the collegiate executive was abolished. At the same time, the voters also ousted the National party, electing General Oscar Daniel Gestido of the Colorados as President. When Gestido died in December 1967, his Vice-President, Jorge Pacheco Areco, assumed the Presidency. Pacheco immediately began an economic austerity program to cut back the inflation rate, which had more than doubled in 1967. The austerity measures led to considerable political unrest and resulted in an escalation of terrorist activity by the Tupamaros, an urban guerrilla group of Marxist students and workers who wanted to bring socialism to Uruguay by means of armed revolution. Well-trained and equipped, they carried out a series of daring raids and kidnappings in 1968 and 1969. To combat the violence, Pacheco assumed an increasingly authoritarian stance. In June 1968 he suspended certain basic civil rights that, except for brief periods of time, have not been restored in Uruguay.

On October 3, 1969 Bordaberry was named Minister of Agriculture and Livestock by President Pacheco. On joining the Cabinet, he switched from the National to the Colorado party, and during the next two years he worked closely with Pacheco in his efforts to establish political calm while nursing the economy to health. Stringent austerity measures helped to reduce the inflation rate to 21 percent in 1971 but also caused an economic recession. Meanwhile, the guerrilla activities of the Tupamaros grew more and more audacious and violent.

In the elections of November 1971 the two traditional parties were challenged by a leftist coalition, the Frente Amplio (Broad Front). Since the Tupamaros openly supported the Frente Amplio, the vote was viewed as a test of their popular following. The election also measured the popularity of President Pacheco in that it provided for a referendum on a constitutional amendment that would allow him to succeed himself. Bordaberry's name appeared on the ballot twice—as Pacheco's Vice-Presidential running-mate and as his choice for President in the event the amendment was rejected.

During the bitterly fought campaign the Colorados stressed their anti-Communism and pointed out the danger of radical change. Without any platform of his own, Bordaberry concentrated on backing Pacheco's reelection, echoing his demands for extraordinary presidential and police powers to defeat the Tupamaros as well as measures to eliminate Marxist influence from institutions of higher education. At one point during the campaign, Bordaberry remarked, in support of Pacheco: "I think the country's doing just fine as it is." Later he was quoted as saying: "I'm where I am because the President asked me to run, and as a friend I agreed to his request."

The constitutional amendment was roundly rejected on November 21, 1971, with less than 30 percent of the electorate voting for it, but although Pacheco was defeated in his bid for reelection, the Presidential contest was so close that the result remained in dispute for some time. Bordaberry's opponents charged that because his name appeared on two lists he may have received as many as 35,000 extra votes by means of illegal double balloting. Nevertheless, when the final results were announced on February 15, 1972, Bordaberry—who had resigned as Minister of Agriculture two weeks earlier—was declared the winner by a narrow margin. His Colorado party had 681,624 votes, as compared with 668,822 received by the National party ticket headed by Senator Wilson Ferreiro Aldunate. The Frente Amplio, whose standard-bearer was the retired General Liber Seregni Mosquera, received 304,275 votes, or 18 percent of the total—nearly double the vote obtained by leftists in any previous election.

Amid strong security precautions, Bordaberry was sworn in for a five-year term as President on March 1, 1972. In his inaugural address he outlined a stabilization and recovery program that aimed at promoting industrial development, exports, and fiscal stability to attain a foreign-trade surplus. His program also sought to increase employment opportunities and ease political tensions. Bordaberry pledged to carry on Pacheco's unremitting battle against guerrilla violence. "This is a land blessed by God that needs only honest work to provide well-being for everyone," he declared, adding that "the violence of anti-social forces from the shadows is incompatible with a country of our democratic tradition." A minority Cabinet, mainly composed of members of the Colorado party, was sworn in on the same date. Previously, leaders of the National party—which now stood to the left of the Colorados—had declared their refusal to take part in the Bordaberry government.

Soon after his inauguration, circumstances obliged Bordaberry to unleash repressive forces that far exceeded those that Pacheco had employed. On April 14, 1972, in Montevideo, Tupamaros assassinated four officials of the Uruguayan government's anti-guerrilla campaign. On the following day, Bordaberry proclaimed a "state of internal war" that ended most individual liberties and gave the armed forces a free hand in the antiguerrilla campaign. During the next three days sixteen leftists were killed in gun battles.

The military assault on the Tupamaros proved surprisingly successful. By June 1972 the guerrilla organization was in disarray, with hundreds of its members jailed, its hideouts discovered, its weapons seized. But the experience of crushing the Tupamaros profoundly altered the armed forces. Their long tradition of non-involvement in Uruguayan internal affairs had been broken, and their success led them to believe that they might find quick solutions to the country's other problems. From captured Tupamaro documents the military collected disturbing evidence of widespread official corruption. Furthermore, during the struggle many of the military officers had come to respect the Tupamaros and even to share some of their ideals. Therefore, with the guerrilla movement largely destroyed, the generals became the foremost critics of the status quo.

In the fall of 1972 the armed forces began an investigation of "economic crimes" perpetrated by businessmen and politicians. By reorganizing his government, Bordaberry managed to smooth over a Cabinet crisis in October, provoked by the military arrest of Senator Jorge Batlle Ibañez, a prominent Colorado leader, but the President's position was precarious. Hampered by waves of strikes, he made little headway against economic decline. By early 1973 the Uruguayans seemed to have lost all confidence in traditional politics. Meanwhile, the impact of the military on the government was steadily increasing.

On February 7, 1973 Bordaberry appointed a new Defense Minister, Antonio Francese, who demanded the resignations of the army and air force commanders. In reply, the armed forces occupied key positions in Montevideo. Although the offending minister resigned shortly thereafter, it was too late to stem the military tide. For several tense days Bordaberry negotiated with the army and air force officers. At first, he was supported by the navy, and he hoped that a popular uprising might thwart the coup, but when the public remained apathetic and the navy threw its support to the other branches of the armed forces, Bordaberry was forced to capitulate.

An agreement ending the *golpe blando*, or "soft coup," was signed by Bordaberry and the armed forces commanders on February 13, 1973. The pact called for a military-dominated seven-member National Security Council that would be, in effect, a government behind the scenes. Although Bordaberry noted with satisfaction that under the agreement "all the republican institutions remain intact," a writer for *Time* (February 26, 1973) observed that "in exchange for salvaging his title and office, Bordaberry surrendered most of his powers to the armed forces." The military officers also obtained Bordaberry's pledge that he would introduce nineteen political and economic reforms, including a greater equalization of income, agrarian reform, elimination of foreign debts, anti-inflationary measures, and a campaign against political corruption. The program of "national reconstruction," as it was called, led some observers to believe that the Uruguayan military intended to institute a left-leaning nationalist regime like the one in Peru.

Having gained control of the executive branch, the officers next moved against the legislature which, they felt, had been showing too much independence. On June 27, 1973 Bordaberry, under pressure from the military, ended forty years of constitutional government in Uruguay by dissolving the Congress and all local legislative bodies. Henceforth, he announced, he would rule by decree with the aid of an appointed Council of State. That final assault on democratic government sparked a general strike in Montevideo, but repressive measures—including the outlawing of the National Convention of Labor, the country's largest labor federation—broke the strike after fifteen days.

During the latter half of 1973 the Bordaberry regime more and more resembled the right-wing dictatorship of Brazil. A five-year redevelopment plan announced in early autumn recalled the Brazilian model in its emphasis on industrialization, private investment, and demand for foreign capital. To provide the tranquility needed for such development, press censorship was strengthened, political parties were declared in recess or banned outright, and leftists were purged from educational institutions. There were frequent reports of the torture of political prisoners. In December 1973 Bordaberry removed his Vice-President, Jorge Sapelli, who had criticized the repressions and had refused to accept a seat on the new Council of State.

But the regime's heavy-handed methods failed to bring economic betterment. Although the balance of trade somewhat improved, unemployment increased, and the cost of living doubled in 1973. A ban on strikes did little to boost production.

Throughout 1974 Uruguay remained in economic crisis and political limbo. The government tried to raise exports by banning local consumption of beef for three months, but the move backfired because of a beef surplus in Europe. Frequent currency devaluations did little to revitalize the economy, and periodic wage adjustments failed to keep pace with the continuing upward spiral of the cost of living. In July Bordaberry reshuffled his Cabinet in response to military dissatisfaction with some of his ministers. In the fall the armed forces assumed control of the major state-owned companies, hoping to increase efficiency. The regime's poor performance led some factions of the military to favor a complete takeover of the government. But Bordaberry, to the surprise of some observers, managed to survive in office, perhaps because of squabbles within the military. It was difficult to tell whether Bordaberry exercised any real power, or whether he merely served as a figurehead for the largely faceless group of officers.

In a tough speech on September 4, 1974 Bordaberry denounced civilian politicians for having engaged in nepotism, corruption, and left-wing subversion and affirmed his support for the military. Calling the parliamentary system that had originally brought him to power "prostituted," he declared: "No one can say that the electoral system provided a means for the expression of the popular will. The pursuit of votes through coercion, the purchasing of votes, pre-electoral promises, and all the stratagems which are so familiar to the electorate, cannot now be invoked." He asserted that a new constitution that was currently being drafted would be for "the nation and not for political parties." In January 1975 he declared that the Communists and all other Marxist political parties were permanently outlawed.

Juan M. Bordaberry is a husky, broad-shouldered, square-jawed man with dark hair and a ruggedly handsome face. He is a pipe-smoker. The President is married to the former Josefina Herrán Puig and is the father of nine children. In the traditional style of the rural well-to-do in

Uruguay, the Bordaberrys maintain a house in Montevideo and an apartment at a beach resort, in addition to the family ranch.

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BRADLEE, BENJAMIN C(ROWNINSHIELD)

Aug. 26, 1921- Journalist; author
Address: b. The Washington Post, 1150 15th St., NW, Washington, D.C. 20005; h. 1712 21st St., NW, Washington, D.C. 20009

Sixteen years ago, Benjamin C. Bradlee, the vice-president and executive editor of the Washington *Post,* wrote in an article for the *Reporter:* "The truth is that in this Golden Age of Communications, whenever the press participates massively in history it changes history, and it thereby abdicates its role of reporting the news in favor of actually making the news." In the early 1970's the tenacious investigative journalism practised by the *Post* under Bradlee's aggressive direction changed the course of American history and made international headlines for the newspaper and its reporters. In 1973, for its exposure and coverage of the Watergate scandal, the Washington *Post* received a Pulitzer Prize for public service.

A former police reporter, State Department official, foreign correspondent, and national political reporter, Bradlee brought more than twenty years of experience in communications to the Washington *Post.* Since he became executive editor in 1968, he has tripled the news budget, recruited such high-powered talent as Marilyn Berger, Sally Quinn, Ronald Kessler, and William Raspberry, and introduced in-depth analyses of trends not pegged to the news. In recent months his staffers have examined such topics as the insurance industry, the Interstate Commerce Commission, the United States Postal Service, and the assassination of Robert F. Kennedy.

Of English, German, and Polish descent, Benjamin Crowninshield Bradlee, the son of Frederick Josiah and Josephine (deGersdorff) Bradlee, was born on August 26, 1921 in Boston, Massachusetts. He has one sister, Constance (Mrs. Francis) Thayer, and a brother, Frederic, who is an actor and writer. In his book *Breach of Faith* (1975), Theodore H. White, the political journalist and chronicler of Presidential campaigns, described Bradlee's Back Bay Yankee family as being "as traditional as the sacred cod that hangs from the balcony of Bulfinch's Beacon Hill Statehouse." His father, a banker and parole commissioner, was a staunch Republican who was interested in politics. Among Bradlee's politically involved ancestors were Benjamin Williams Crowninshield, his great-great-grandfather who once lost a race for the Salem, Massachusetts Congressional seat to Rufus Choate, his great-great-granduncle.

At St. Mark's School, a preparatory school in Southborough, Massachusetts, Bradlee excelled in American history. His favorite book was *Why Was Lincoln Murdered?,* Otto Eisenschiml's detailed analysis of the assassination of President Abraham Lincoln, which Bradlee remembers as "a marvelous combination of detective work, imaginative reporting, and good writing." His extracurricular activities at St. Mark's included singing in the glee club, working on the school newspaper and yearbook, and participating in the sports program. In his spare time he was a dollar-a-day copy boy for the Beverly (Massachusetts) *Evening Times.*

After his graduation from St. Mark's in 1939, Bradlee entered Harvard College, where he majored in Greek and in English literature, wrote for the *Harvard Crimson,* and played baseball and squash. When the United States entered the war in 1941, he dropped all extracurricular activities and doubled his course load so that he could graduate early and enlist in the armed forces. (He had tried to join the Canadian Air Force during his freshman year but was turned down because of his age.) In August 1942 he received his B.A. degree and immediately enlisted in the United States Navy. After serving as a combat communications officer on a destroyer in the South Pacific, he left the Navy in 1945 with the rank of lieutenant.

Returning to civilian life, Bradlee worked for a time as a clerk in the New York City office of the American Civil Liberties Union. He then moved to Manchester, New Hampshire, where he and several friends started the *New Hampshire Sunday News* in February 1946. Although within two years the *News* reached the highest circulation of any newspaper in the state and received the Associated Press Award for New England, Bradlee sold the paper in December 1948 and became a police and federal courts reporter for the Washington *Post.* Disappointed by his failure to advance there, he resigned in June 1951 to work as a press attaché at the United States Embassy in Paris.

Impressed by Bradlee's experience and by his knowledge of foreign affairs, *Newsweek* hired him to succeed Arnaud de Borchgrave as its chief European correspondent in December 1953. Four years later he was reassigned to its Washington, D.C. bureau, where his routine assignments included coverage of the Presidential election in 1960 and Richard M. Nixon's gubernatorial campaign in 1962. Because of his close friendship with President John F. Kennedy, who had been a Georgetown neighbor before his election to the Presidency in 1960, Bradlee regularly scooped *Time* magazine and the daily newspapers. To cite one example, a Kennedy tip about the imminent swap of Colonel Rudolf Abel, a high-ranking Russian spy, for Francis Gary Powers, the pilot of a U-2 reconnaissance plane shot down over the Soviet Union in May 1960, led to a front-page exclusive story on *Newsweek*'s sister publication, the Washington *Post*. Seemingly artless Presidential asides alerted Bradlee to possible governmental initiatives or to future programs still in the planning stages. Boosted by Bradlee's inside stories of the White House, *Newsweek*'s circulation climbed rapidly during the Kennedy years.

Despite the friendship, Bradlee maintained his journalistic objectivity. (Annoyed by several unflattering pieces, Kennedy occasionally upbraided Bradlee and once temporarily banished him from the White House.) "I never wrote less than I knew about him, filing the good with the bad," Bradlee wrote fifteen years later in his *Conversations With Kennedy* (Norton, 1975). "But obviously, the information Kennedy gave me tended to put him and his policies in a favorable light. . . . If I was had, so be it; I doubt if I will ever be so close to a political figure again."

Conversations With Kennedy, a record of some 150 informal encounters with the President from 1959 to his death in 1963, was based on Bradlee's previously published articles, on his records of their conversations (kept with Kennedy's knowledge), and on his indelible recollections of the man. "Kennedy's impact on me as a person, and as a journalist lately come to the glamor of Washington, was so strong—and remains so even today . . . that I can still quote verbatim whole chunks of conversations with him," he noted in his introduction. In her review for the New York *Times Book Review* (May 11, 1975), Barbara Howar commended Bradlee for his portrait of "a full, complex man with all the faults and vices seldom acknowledged in folk heroes." "Nonetheless," she continued, "one wishes that [he] had allowed himself, even retrospectively, to step aside from the role of diarist and offer more thoughtful insights or observations." Geoffrey Wolff generally agreed with Miss Howar's assessment. "The book has its faults—its hash-up of chronology is probably the gravest—but its motivation is obvious," he wrote in his review of the book for *New Times* magazine (May 16, 1975). "It was written in friendship, and it does nothing but light Kennedy up, often at the expense of Bradlee's own reputation." Shortly after its publication, the book rocketed to the top ranks of the New York *Times* list of best sellers.

As its Washington bureau chief since the Washington *Post* Company acquired *Newsweek* early in 1961, Bradlee supervised the magazine's special section on the Kennedy Presidency, the assassination and its aftermath, and the transfer of power to Lyndon B. Johnson for its issue of December 2, 1963. His moving eulogy of the President was later published in book form under the title *That Special Grace* (Lippincott, 1964).

In mid-1965 Katherine Graham, the publisher of the Washington *Post*, persuaded Bradlee to return to the newspaper. After a few months as its deputy managing editor for foreign and national news, he succeeded Alfred Friendly as managing editor. To energize the rather reserved and colorless *Post*, he recruited dozens of talented reporters with national reputations, such as Richard Harwood, the hard-nosed political reporter of the Louisville *Courier-Journal*, and David Broder, the disaffected national political correspondent of the New York *Times*. Anxious to eliminate what he saw as a liberal "tilt" in the paper's news columns, he hired tough, experienced editors. Bradlee ordered his staff to expand and improve coverage of governmental operations, increase the number and scope of life-style features, and dig deeper into a variety of subjects.

BENJAMIN C. BRADLEE

On September 30, 1968 Bradlee was named vice-president and executive editor of the *Post*, succeeding J. R. Wiggins, who had been appointed United States Ambassador to the United Nations. As executive editor, Bradlee supervised a news staff of just under 400 persons. An assertive, enterprising, and resourceful journalist himself, Bradlee exhorted his reporters to investigate all leads and to use their initiative to "create" stories. In his opinion, a daily newspaper cannot afford to wait for what *Post* reporters Carl Bernstein and Bob Woodward have called "the definitive account of events." "I can't go out and take notes for someone," Bradlee once said, as quoted in *All the President's Men* (1974). "I'm removed, and sometimes it frustrates the hell out of me. . . . I can't kick ass for getting scooped, but I do let it be known that I feel let down and that I hate it, just hate it."

Members of the staff of the Washington *Post* were both surprised and embarrassed when the New York *Times* began publishing front-page articles based on the Pentagon Papers in its Sunday edition of June 13, 1971. Without obtaining access to the documents, the *Post* could do little more than evaluate the content of the *Times* pieces, add supplemental information, print the story a day later—with full credit to the *Times*—and search desperately for a lead. After three installments of the *Times* series, the government obtained an injunction prohibiting further publication. Meanwhile, the *Post* had obtained a generous portion of the Pentagon Papers from Dr. Daniel Ellsberg, the disillusioned defense analyst for the Rand Corporation who had released the classified study to the press. A few hours after the publication of its initial article on June 18, 1971, the *Post,* too, was under a court injunction. After the case, hinging on the crucial First Amendment presumption against prior restraint, was decided in favor of the *Times* and the *Post* by the Supreme Court on June 30, a jubilant Bradlee posted a congratulatory memorandum to his staff. "There is just no way of saying how proud I am of this wonderful newspaper and everyone on it," the notice read. "The guts and energy and responsibility of everyone involved in this fight . . . has impressed me more than anything in my life. You are beautiful."

Long opposed to the "use and abuse" of unattributed information by government officials at off-the-record background briefings, known as "backgrounders" in the trade, Bradlee issued new instructions calling for the "fullest possible attribution." In a public statement on December 16, 1971, he contended that backgrounders had degenerated into little more than vehicles for governmental policy announcements. He instructed his reporters to insist through every available means that government briefings be on the record with attribution "specific enough that no reader can reasonably be confused." (A. M. Rosenthal of the New York *Times* issued a similar memo.)

To insure fair and accurate reporting, Bradlee hired an in-house ombudsman to criticize the *Post*'s performance in print. One ombudsman, Ben Bagdikian, a respected press critic, resigned following several disputes with management. In his occasional column, "The News Business," Charles B. Seib, the fourth resident ombudsman in five years, scolded the *Post* for, among other things, its prejudicial treatment of Governor George C. Wallace and its failure to tie up the loose ends of the Vietnam war. "I think Seib had us cold," Bradlee said, as quoted in *Newsweek* (June 23, 1975). "The Wallace story was a bad piece. I think we were reaching."

In its Sunday edition of June 18, 1972 the *Post* devoted eighty column inches to the break-in of the offices of the Democratic National Committee in the Watergate complex in Washington. Despite the public's apparent apathy toward the incident, which Nixon Administration officials dismissed as a "third-rate burglary," Bradlee and Howard Simons, the managing editor, became increasingly interested in the story as Bob Woodward and Carl Bernstein, then two unknown reporters on the metropolitan staff, relentlessly pursued every possible lead. Although he never asked them to reveal their sources, Bradlee carefully questioned them before publishing their pieces. "Editors throughout the country really downplayed the Watergate story . . . as a vagary of the Washington *Post,*" Bradlee explained to one interviewer. "The editors began to move these stories up only after [Walter] Cronkite did the two segments on Watergate [in October 1972]. They were blessed by the Great White Father."

Angered by the *Post*'s investigation, President Nixon retaliated by granting exclusive interviews and scoops to the Washington *Star and News,* by excluding Dorothy McCardle, the *Post*'s veteran society reporter, from White House social gatherings, and by initiating license challenges of two *Post*-owned television stations. Ron Ziegler, the President's press secretary, publicly accused the *Post* of printing stories based on hearsay and "the shabbiest journalistic techniques." Other Republican spokesmen added that the *Post* based its Watergate series on "third-hand information," gossip, unsubstantiated charges, and anonymous sources. Bradlee was personally attacked by a number of administration hatchet men, including Senator Robert Dole, the chairman of the Republican National Committee, who in a speech before the Maryland State Central Committee on October 24, 1972 denounced Bradlee as "an old Kennedy coat-holder" who "travels the country as a small-bore McGovern surrogate." "I knew they were contemptuous of people, but I never assumed they were dumb," Bradlee told Theodore White in an interview for White's *Breach of Faith.* "I kept asking from June of 1972 on how could their contempt be so great as to think that Ben Bradlee would publicly destroy himself and the paper he loved by printing something not true. The only answer was that they *had* to attack us for their own survival . . . which led me to the conviction that we were right."

Although he is justifiably proud of the Washington *Post*'s achievements, Bradlee is concerned about the ultimate effects of notoriety on the future performance of his news staff and of the print media in general. He is particularly disturbed by the potential impact of Robert Redford's forthcoming motion picture based on *All the President's Men,* Woodward and Bernstein's account of their Watergate investigations. "Journalists should be in the audience and not behind the footlights," he said in an interview for a *Post* (April 11, 1975) article describing the movie-media interplay, "but I don't know if we can have it both ways. The press has had a profound effect on life in America. If we're going to support the people's right to know, then we're going to have to support the people's right to know about us." Nevertheless, Bradlee, who is to be portrayed by Jason Robards, has refused to let his name be used in the Watergate film.

A slim six-footer, Benjamin C. Bradlee has brown eyes and graying brown hair. In a self-deprecating parody of his script characterization for *All the President's Men,* Bradlee recently pictured himself as "mean, triple-spaced, graying hair, thin, nervous, bad language." To relieve tension on the job, he tosses a plastic toy basketball through a hoop affixed to a window in his *Post* office. For recreation, he enjoys attending Washington Redskins football games, watching *Kojak,* and weekending at his log cabin in West Virginia. He has one son, Benjamin Crowninshield, by his marriage to Jean Saltonstall which ended in divorce in 1953, and a son and a daughter, Dominic and Marina, by his 1956 marriage to

Antoinette Pinchot. The Bradlees were divorced in 1975.

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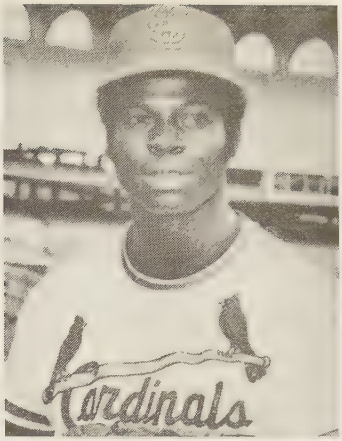
BROCK, LOU

June 18, 1939- Baseball player
Address: b. St. Louis Cardinals, Busch Memorial Stadium, St. Louis, Mo. 63102



LOU BROCK

An achievement that will probably go down unchallenged in baseball history, along with such feats as Joe DiMaggio's fifty-six-game hitting streak and Rogers Hornsby's 1924 batting average of .424, is Lou Brock's stealing in 1974 of 118 bases, fourteen more than the record set by Maury Wills in 1962. The 1974 haul brought the St. Louis Cardinal left fielder's fourteen-year career total of stolen bases to 753, second only to the 892 mark set by Ty Cobb early in the century. Although Brock himself does not waste any psychic energy considering the possibility, his fans think he has a good chance of overtaking Cobb. At thirty-six he is not young by baseball standards, but the pace at which he is racking up base thefts is the fastest in history, and there is no indication that he will be slowing down in the near future. Going into the 1975 season, Brock's other career totals were a .294 batting average, 1,303 runs, 644 extra base hits, and 690 runs batted in.

Louis Clark Brock was born in El Dorado, Arkansas on June 18, 1939, and he grew up in Collinston, near Monroe, Louisiana. "My father took off," Brock has recounted, "so my mother moved to Monroe, where she had relatives and could get work. My mother was married three times. I'm the youngest of the second group. My mother had nine children altogether. She did what all black women did to support them—she scrubbed floors and cleaned up garbage."

Brock told Maury Allen of the New York *Post* (September 11, 1974) what it was like to be a black child in a poor, shattered family in the hinterlands of Louisiana in the 1940's: "You grow up insecure about everything. You grow up ashamed of your mouth, ashamed of your nose, ashamed of your skin. It takes a long time to overcome that." He recalled traveling to and from school in Mer Rouge, Louisiana in rickety old buses on dusty country roads: "They make a big fuss about busing now. When I was a kid they bused us for miles, way out of town, past a dozen white schools, to the black school. Nobody talked about that kind of busing."

"As a kid I wondered what life meant for me," Brock recently recalled. "When I looked at everything around me, I saw people unemployed, depressed. So at night sometimes I would lay in bed, I would look out the window up at the stars, saying to myself: 'There has to be something better for me. Alright, how do I go about getting it?'" The answer came to him, he said, through his fourth grade teacher, who "punished" him for throwing a spitball in class by sending him to the school library with instructions to find out everything he could about the careers of Joe DiMaggio, Stan Musial, Don Newcombe, and Jackie Robinson. "I didn't know a thing about baseball before this. I discovered these men not only ran after a little ball, but they got paid all that money. They made so much money I couldn't read the figures. I brought a book back from the library and asked, 'What's this number?' It was something like $50,000 or $100,000. I became somewhat motivated."

Brock began playing softball, in a school physical education class, when he was ten or eleven. According to Arnold Hano, who interviewed him for *Sport* (July 1969), he played no baseball until the summer before he entered high school, when he joined a sandlot team as a substitute right fielder. When the team's manager saw his arm in action, he was moved to the mound, first for batting practices and later for games; and he continued to pitch, as well as to play outfield, at Union High School in Mer Rouge. With the Union High team he never batted under .350, and, normally left-handed, he became a .535 switch hitter in his senior year. He also played brilliantly for the high school basketball team, in the positions of guard and forward.

With no college athletic scholarship waiting for him when he graduated from high school, Brock went to all-black Southern University in Baton Rouge, Louisiana to study math on an academic scholarship. "I didn't do the work," he said in the *Post* interview with Maury Allen, "so I lost the scholarship after the first year. I didn't have money for food or a room, so I would sleep on a cot with friends in the dormitory." Aiming at an athletic scholarship in his sophomore year, he concentrated on improving his performance as a member of the university's baseball team and succeeded in raising his batting average from .186—his freshman tally—to a phenomenal .542. The improvement brought him not only the scholarship but also the attention of major league scouts. "But I loved school," Brock said later, "and I thought about trying to be an architectural engineer."

The financially pressed Brock relented in 1961, when the Chicago Cubs offered him a contract that, with bonus, amounted to $30,000. The Cubs broke him in with their farm team in St. Cloud, Minnesota, where he led the Northern League in batting (.361), runs scored (117), hits (181), doubles (33), and put-outs (277) in 1961. He stole thirty-eight bases that year, before going up to Chicago, four games before the end of the season.

"Brock wasn't at all relaxed at first in Chicago," teammate Larry Jackson recalled in an interview a couple of years ago. "He'd break out in a big sweat just putting on his uniform. His desire was so intense that he made things tough for himself. He didn't know when to slide and was so fast that, before he realized it, he tore the bag right out of the ground. In Chicago, he was just learning how to play." One of the things he learned, from manager Lou Klein, was to think of the distance between first and second base not as ninety feet but rather as thirteen steps. "I didn't believe him," Brock later recounted. "I was a math major in college and I was positive he was wrong. But it was thirteen steps that day—and it has been thirteen steps every day since."

Baseball fans are still talking about the day, June 17, 1962, when Brock smashed a fastball pitched by New York Giant Alvin Jackson 505 feet, into the centerfield bleachers at the Polo Grounds. In his first two full seasons in the majors, in 1962 and 1963, Brock batted .263 and .268 and scored seventy-three and seventy-nine runs. His speed was cancelled out by errors in the outfield and ineptitude on the basepaths, where his theft figures were a mere sixteen and twenty-four. A third of the way into the 1964 season he was faring worse at the plate, with .251, and in the field he was in the process of accumulating the most errors by a major league outfielder that year.

On June 15, 1964 the Cubs traded Brock to the St. Louis Cardinals for pitcher Ernie Broglio. During the remainder of the 1964 season he batted .348, bringing his average for the whole year to .315, and he stole thirty-three bases, bringing his theft total to forty-three. Brock helped the Cardinals win the world championship that year by driving in five runs and scoring two himself in the World Series against the New York Yankees. Two of his hits were doubles and one was a homer.

As Brock perfected his base-running, he became less interested in power-hitting than simply getting on base, where his legs could lap up the extra bases. For years Brock was stymied by pitchers like Sandy Koufax, a fastball hurler with a late-breaking dip and curve, until he learned to stand forward in the batter's box so as to contact the ball before it broke. "That and bunting" Brock considered essential. "Koufax couldn't handle the bunt." In a game against the Los Angeles Dodgers in May 1965 Brock successfully bunted back at Koufax twice. The next time Brock came up in the batting order, he was hit by a Koufax pitch. "He hit me in the back," Brock told Dick Young of the New York *Daily News* (September 11, 1974). "He broke my shoulder blade. He almost ended my career."

What almost ended Brock's career was not the injury but the state of fear the incident left him in. "I was hitting .370 in May, when it happened," he told Dick Young. "When I came back, I nose-dived to .220. I was jumping away from anything inside, expecting to be hit again. I was afraid." He overcame the fear by forcing himself to stand up to it. "I made myself do it. I even closed my eyes and stepped into a few. Then you hit a few and you realize you're over it. You've beaten the fear."

In the four seasons ending with 1968 Brock's batting averages were .288, .285, .299, and .279 and his stolen-base tallies were sixty-three, seventy-four, fifty-two, and sixty-two. In 1967 he led the Cardinals in extra-base hits, with sixty-five (thirty-two doubles, twelve triples, and twenty-one home runs), and the following year he was first in the National League in doubles, triples, and stolen bases. He was the starting left fielder for the National League in the 1967 All-Star game, and in the 1967 World Series, when the Cardinals beat the Boston Red Sox in seven games, he collected twelve hits, batted .414 (the highest Cardinal average), and stole seven bases. In the 1968 Series, which the Cardinals lost in seven games to the Detroit Tigers, Brock had thirteen hits and again stole seven bases.

In 1969 Brock led the Cardinals in batting average (.298), times at bat (655), hits (195), doubles (thirty-three), triples (ten), and stolen bases (fifty-three). The following year, when he batted .304 and drove in fifty-seven runs, he was first among the Cardinals in runs, with 114, and second in doubles, with twenty-nine, and hits, with 202. In 1971, when his batting average was .313, he was first in doubles, with thirty-seven, and he led the majors in runs scored, with 126.

Brock's 1972 batting average was .311 and his 1972 stolen-base tally was sixty-three. In 1972 he was for the third time named a National League All-Star, but he did not play in the All-Star game that year. In 1973, when his batting average was .297, he had a slow start in stealing bases, but his pace quickened as the season progressed and he finished the year leading the league in thefts for the seventh time, with seventy. "They say I must have lost some speed," Brock said mid-way through the 1973 campaign, "but even if they're right, it's irrelevant. Speed isn't all that important," he continued. "I've played with plenty of guys who were faster than I was, yet couldn't run the bases. If I was the kind of runner who depended on surprise, I'd steal no more than twenty-five or thirty bases a year. Speed is a tool, surprise is a tactic. The art of base running is knowing when and if to use them."

The following year Brock was off and running from the season's start. By mid-July he had stolen fifty-six bases in sixty-four attempts and was twenty-two bases ahead of Wills's 1962 record-breaking pace. All of baseball, it seemed, was rooting for Brock to break the record. He did so on September 10 at St. Louis in a game against the Philadelphia Phillies. "On 104," he recalled later, "the ball hit me on the shoulder and I got up and ran to third base. When I got 105, time was called and I found myself shaking hands with everyone. The whole team was out there. And the other team, too."

Besides his 118 stolen bases, Brock's final 1974 tallies were a .294 batting average, 105 runs, and thirty-five extra-base hits. In the 1974 All-Star game he went to bat once, stole one base, and scored one run. With justification, Brock was disappointed when he failed to receive the 1974 Most Valuable Player Award, which went to Steve Garvey of the Los Angeles Dodgers. "I'm not bitter," he said. "I just think I deserved it. I think I earned it."

Midway between the 1974 and 1975 seasons Brock was among the athletes entered in the Florida Superstars Tournament, a contest in which the participants engage in a sports activity outside of their professional specialty. Brock amazed a national television audience in the qualifying round of the weightlifting event when he lifted 210 pounds, forty more than his own weight. He had never lifted weights before in his life.

Before going into spring training in 1975 Brock spoke to the press about his record 118 stolen bases in 1974 and his hopes for the future. "I don't ever expect to do it again. I'm going for 3,000 hits now. People have pointed out that I can catch Ty Cobb's stolen-base record, but I never even think of that. I think I can do it if I stay healthy. I also think if I last that long all the other records will follow. I'll be counting hits, not stolen bases this year."

In February 1975 Brock received *Ebony* magazine's Jackie Robinson Award, and the following month he was chosen winner of the Roberto Clemente Award, named for the Pittsburgh Pirates star who died in a plane crash while on a mission of mercy in 1972. The Clemente prize is given to the player "who best exemplifies baseball on and off the field." Brock qualified "off the field" by his work with underprivileged youth, especially his funding and raising of funds for the Lou Brock Boys Club in St. Louis. For the same reason he was given the B'nai B'rith Brotherhood Award and was named a man-of-the-year by the St. Louis Jaycees.

He has explained a major reason for his dedication to the work of the Lou Brock Boys Club: "When I was a kid coming up, like every other kid, I was basically uninformed. I could have gone either direction, good or bad. . . . To have supervised sport to channel your thinking is good. People sometimes forget that baseball is a game of decisions. The kid has to learn how to make decisions. Sport teaches him to be decisive, and I think it can—or should—carry over into life."

The image of confidence that Brock projects in public is deceptive, as Maury Allen pointed out in his New York *Post* column on him. "He has played all summer with torn tendons in his hand. His voice is raspy now with a heavy cold. His personal life is disjointed with the pressures of a dissolving marriage." By his wife, Katie Brock, the Cardinal outfielder has two children, Wanda and Lou Jr. According to Allen, Brock is "a man of deep sensitivity, pride, and dignity" who "still has time for the small kindnesses," such as trying to cheer up former Cardinal player George Altman, who is hospitalized with cancer. He reportedly earns $120,000 a year as a Cardinal and about half that much again as an investor in various business enterprises.

Lou Brock is five feet eleven inches tall and weighs 170 pounds. He throws and bats left-handed. His teammate and friend Bob Gibson has, half-facetiously, described Brock as a person who can't dance. "The man just doesn't have rhythm. He gets on the floor and he can't get anything to move right. Everything moves wrong. You never saw anybody so clumsy." Brock himself admits, "I dress slow. I walk slow, I even sit slow. . . . When I get on the field, I'm fast. But living and playing ball are two different things." Sportswriters, observing that Brock's smile is "constant" and "infectious," have described him as "the pleasant superstar" and "the congenial superstar." But Brock has pointed out, "I smile the broadest when I'm the angriest." According to Don Kowet of *Sport*, "Brock is a loner wrapped in gregariousness."

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BRONSON, CHARLES

Nov. 3, 1922(?)- Actor
Address: b. c/o Paul Kohner, 9169 Sunset Blvd., Los Angeles, Calif. 90069

Since, for several years, Charles Bronson had been idolized by movie fans in Europe, Asia, and the Middle East, it came as no surprise when a 1972 poll of the Hollywood Foreign Press Association indicated that he was the biggest box-office attraction in the world outside of the United States. But although he had appeared in more than fifty films in the United States since 1951, Bronson had gone generally unnoticed by American moviegoers until the release of the highly controversial *Death Wish* in the summer of 1974.

CHARLES BRONSON

Despite the mixed and sometimes damning reviews of that movie, Bronson's portrayal of a New York architect who undertakes a one-man vendetta against the city's muggers and street punks helped to make it one of the year's major money-makers and established his reputation in his own country.

The son of Russian-Lithuanian immigrants, Charles Bronson was born Charles Buchinsky on November 3, 1922. (Some reputable sources give the year of his birth as 1920.) The eleventh in a family of fifteen children, he grew up in a shack in Scooptown, Pennsylvania, a section of the coal mining town of Ehrenfield. "Scooptown was a very tough neighborhood," Bronson recalled to Rex Reed during an interview published in the Washington *Post* (July 9, 1972), "where you had nothing to lose because you'd already lost it all." He remembers very little about his father, who died when Bronson was only ten years old. One ineradicable memory is that of wearing hand-me-down clothing from the older children; since the siblings just older than he in the family were girls, he sometimes went to school in a dress when he was six.

At sixteen Bronson went to work in the coal mines, where he was paid one dollar for each ton of coal he dug. There he spent four years, often volunteering for the most dangerous jobs because they paid ten cents more a ton. He remembers those back-breaking years as a time of perennial debt and poverty. After work, Bronson and his friends would raid the company store's garbage bins for pieces of candy and bits of discarded food—items that the miners considered treats.

Bronson might have spent his entire life working in the subterranean world of the mines had he not been drafted into the United States Army in 1943. Although it has been widely reported that he served as a tail-gunner in a B-29 in the South Pacific during World War II, the freelance writer Bill Davidson maintained in a New York *Times* article (September 22, 1974) that the claim cannot be substantiated. According to Davidson, Bronson was in fact invited to the 1974 reunion of the 760th Mess Squadron, where he had served as a private first class driving a food delivery truck in Kingman, Arizona.

After three years of Army service, Bronson was honorably discharged. Determined never to return to the coal mines, he wandered through a number of odd jobs, including those of bricklayer, onion picker in upstate New York, and short order cook. It was while renting beach chairs to tourists on the Atlantic City boardwalk that he first met vacationing actors from the Philadelphia Play and Players Troupe. After demonstrating his painting and scenery design talents to their satisfaction, he was taken into that amateur repertory company in 1948, and was eventually given some minor acting assignments.

After spending a few months in walk-on roles and an occasional small speaking part, Bronson decided that if he was ever to forge an acting career, he would have to improve his Scooptown-accented diction with speech lessons. In October 1949 he began taking instructions in speech at California's Pasadena Playhouse, meanwhile making ends meet by selling Christmas cards and demonstrating toys on street corners. His first break came when he was given a part in a film starring Gary Cooper, *You're in the Navy Now* (Twentieth Century-Fox, 1951), because he possessed the rare faculty of being able to belch on cue. After that inauspicious start, he began to be offered small film roles fairly frequently. He appeared in *Red Skies of Montana* (Twentieth Century-Fox, 1952); *Pat and Mike* (Metro-Goldwyn-Mayer, 1952), where he was manhandled by a judo-wise Katharine Hepburn; and a three-dimension horror movie, *House of Wax* (Warner Bros., 1953). In *Drum Beat* (Warner Bros., 1954) he was, according to a New York *Times* review (November 18, 1954), "the most muscular Indian ever to have brandished a rifle before a camera," and in *Jubal* (Columbia, 1956) he depicted a ranch hand. It was during the early 1950's that he changed his name from Buchinsky to its present form, reportedly because the late Senator Joseph R. McCarthy had made Russian-sounding names unpopular.

In 1958 Bronson appeared in the title role of *Machine Gun Kelly* (American International). Of his performance a reviewer for the Los Angeles *Times* noted: "Bronson has . . . the artistic intelligence of a very fine actor—too fine for the low budgets." The film took only eight days to make, but a decade later his portrayal of Kelly was among the reasons for his being asked to appear in the French film that was to catapult him to international prominence. Also in 1958 he starred in an ABC weekly television series, *Man with a Camera*, which was cancelled after twenty-six episodes.

The early 1960's were busy years for Bronson. In 1960 he was featured in *The Magnificent Seven* (United Artists), an American version of the Japanese classic, *The Seven Samurai*. As the "Tunnel King" in the prisoner-of-war film, *The Great Escape* (Mirisch/United Artists, 1963), he played a miner tormented by claustrophobia. Another war movie, *The Battle of the Bulge* (Warner Bros., 1965), placed him in a cast that included Henry Fonda and Dana Andrews. In an unusual change of type, Bronson played one of Elizabeth Taylor's "beat" artist friends in the lachrymose 1965 MGM release, *The Sandpiper.* He added to his television credits with a featured role in ABC's series, *The Travels of Jamie McPheeters,* beginning in November 1963.

In spite of having made a comfortable career for himself by playing such character roles as that of a gruff lecher in *This Property is Condemned* (Paramount/Seven Arts, 1966) and a criminal soldier in *The Dirty Dozen* (MGM, 1967), Bronson was tired of being passed over for leading parts. He justifiably complained that because he lacked the fan magazine concept of good looks and an educated background he usually wound up playing punks, construction workers, and punch-drunk fighters. At the urging of French actor Alain Delon, who had seen and admired *Machine Gun Kelly* and other Bronson works, Bronson left Hollywood to costar with Delon in a British-French production entitled *Adieu, L'Ami* (Farewell, Friend).

Adieu, L'Ami was such an enormous success that it grossed $6,000,000 in France alone. To Bronson's surprise, European audiences, apparently unconcerned about his lack of matinee idol good looks, embraced him almost overnight, and within a few weeks hundreds of theatres in Europe were screening old Bronson films for an enthusiastic public. Yet despite the success of *Adieu, L'Ami,* the picture was never released in the United States by Paramount, the holder of the American rights.

Following *Adieu, L'Ami* came the Italian "spaghetti" Western, *Once Upon A Time in the West* (1969), then René Clément's *Rider on the Rain,* a French thriller produced in 1970 in which Bronson appeared to Judith Crist of *New York* magazine as "a forceful actor . . . wonderfully menacing and tough." Although both films were remarkable hits in Europe, Paramount (which again held the American rights) did not widely distribute them in the United States. *Once Upon a Time in the West* was eventually sold to the American Broadcasting Company for television showings, but *Rider on the Rain* was only seldom shown in the United States, usually not outside of the art houses.

Among the European films that followed were *You Can't Win 'Em All* (Columbia, 1970) and *Someone Behind the Door* (GSF, 1971). In *Chato's Land* (distributed by United Artists, 1971), Charles Bronson was cast as a half-breed Apache being pursued by a white posse, one member of which he dispatches by lassoing him with a live rattlesnake. A 1972 General Pictures release, *Red Sun,* packed foreign cinemas from Paris to Tokyo, but was coldly received by American critics.

The Valachi Papers, a 1972 Columbia release, was the first popular success in the United States to star Charles Bronson. Joseph Valachi, a frightened small-time member of the Mafia "family," revealed the workings of that underworld organization before a United States Senate investigating committee in the 1960's. *The Valachi Papers* is largely based on his story, as retold by Peter Maas in a best-selling book. Arriving as it did on the heels of *The Godfather,* a gangster epic that took in the largest box-office gross in movie history, producer Dino DeLaurentiis was virtually assured of mining a similar lode with *The Valachi Papers.* However, the film was disliked by most critics, who thought it "ludicrous," and "dull," and pronounced its performances "uniformly second-rate." Bronson's personal notices for his portrayal of Valachi were not much better, with one *Time* magazine reviewer calling him "a housebroken Attila the Hun." But at least one other critic expressed a belief in *Variety* (October 25, 1972), that Bronson's performance in the gangster flick deserved Academy Award consideration.

Also greeted with critical disapproval was *The Mechanic* (United Artists, 1972), in which Bronson starred as a wealthy professional assassin in the employ of the Organization. Particularly repugnant to many reviewers was the spectacular violence featured in the film, including the blowing up of an entire skid row flophouse, the dissolving of bodies in an auto works acid bath, and murder by poisoning, explosion, and other means of dispatch. Virtually unanimous in their dislike, the critics found a spokesman in Judith Crist of *New York* magazine (November 27, 1972), who characterized *The Mechanic* as "a banal expedition in slaughter and sadism and stupid dialogue, without a moment of truth or relevance."

Yet a bad press did not halt the continuing ascent of Bronson's career, a career to some extent propelled by what might be called his "sexual mystique." British director Michael Winner attributes that mystique to Bronson's combination of intense masculine dynamism—an underlying fury on the verge of eruption—and a great tenderness. The actor himself scorns any analysis that purports to explain why many women are sexually attracted to him. When questioned for his own explanation, he shrugs off the subject by saying simply: "Don't ask me. . . ."

When Paramount Pictures' *Death Wish* was released in July 1974, it quickly became one of the year's most debated movies. It also became one of the biggest grossing films of 1974, with a conservative projected estimate of its earnings topping $20 million in the United States alone. The film concerns a well-to-do, liberal New York architect (played by Bronson), who adopts a vengeful personal campaign to rid the city of muggers following the killing of his wife and rape of his daughter by a gang of young thugs. Public response to the picture was overwhelmingly enthusiastic, and it was not unusual for a cinema audience to applaud or burst into cheers whenever Bronson gunned down a would-be attacker on screen.

The expedient vigilante justice and attendant violence demonstrated in *Death Wish* led many to excoriate the film as an irresponsible exploitation of fear and a simplistic exaggeration of urban problems. Taking a more moderate stand, others felt it to be an exciting thriller and a form of release for pent-up emotions. In noting the negative reviews garnered by *Death Wish,* Charles Bronson has commented: "We don't make movies for critics, since they don't pay to see them anyhow."

In *Hard Times* (Columbia, 1975) Bronson plays an itinerant, rod-riding "pick-up" prizefighter who fights his heart out—and wins—to save his gambling manager (James Coburn) from debt to, and death at the hands of, the Mob. Reviewing the film in the New York *Times* (October 9, 1975), Richard Eder wrote: "It moves well, its characters, good and bad, are taut and springy, and it is frequently funny." Of Bronson, Eder observed: "Charles Bronson who looks more and more like Clark Gable left out too long in the sun, . . . screws up his eyes as if he were full of cotton feathers."

Bronson's first marriage, to Harriet Tendler, one of his coperformers in the Philadelphia little theatre group, ended in divorce. In 1969 he married British actress Jill Ireland, who has appeared in several of his recent pictures, including *The Valachi Papers* and *The Mechanic.* The couple have six children: two by his previous marriage, three by hers to actor David McCallum, and one, a daughter, Zuleika, born in 1971, of their own union. One of the wealthiest actors in the world (he reportedly earns up to $1 million per picture plus a percentage of the gross), Charles Bronson lives in a baronial style reminiscent of the golden age of Hollywood. He maintains a thirty-six room mountaintop mansion in Bel Air, California, and a colonial farmhouse on a 260-acre estate in West Windsor, Vermont. When working on location, the entire family, along with attendant maids, cooks, tutors, and governesses, travels with him, sometimes occupying an entire hotel floor.

Interviewers often comment on Bronson's trim, muscular body, which he keeps in shape by rope climbing and exercising with a punching bag. Bronson is five feet eleven inches tall, weighs 165 pounds, and has brown eyes, and dark brown hair, which he wears long. His lined, leathery face prompted Wanda Hale, writing in the New York Sunday *News* (November 12, 1972) to describe him as "so-homely-he's-attractive." On film, Bronson easily passes as Mexican, Oriental, or Indian without using make-up. Considered a loner, Bronson told interviewer Bob Lardine: "I have lots of friends and yet I don't have any." He shuns most of the socializing associated with show business, preferring instead to spend his spare time with his family. One of his favorite pastimes is painting.

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BROWN, EDMUND G(ERALD), JR.

Apr. 7, 1938- Governor of California
Address: Office of the Governor, State Capitol,
Sacramento, Calif. 95814

When he was elected governor of California on November 5, 1974, Edmund G. Brown Jr. became the second member of his family to occupy the governorship within recent years. His father, Pat Brown, served as the state's governor from 1958 until 1966. Although both father and son are Democrats who have to their credit distinguished records of service to California, the younger Brown is viewed with some caution by his fellow party members because of his maverick approach to politics. Edmund Brown Jr. began his career in public service on the local level in Los Angeles in 1969, but quickly rose to statewide prominence after he was elected as California's secretary of state. Although some observers contend that he owes his success to his father's excellent reputation, Brown has developed an undeniable following among California's voters because of his attempts to reform the political process.

Edmund Gerald Brown Jr., the only son of Edmund Gerald Brown and Bernice (Layne) Brown, was born on April 7, 1938 in San Francisco, California. He has two married older sisters, Barbara and Cynthia, and one younger sister, Kathy, who is also married. His paternal grandfather was an Irish Catholic, and his mother's father was a Protestant police captain in San Francisco who founded its first police academy. Edmund Gerald Brown Sr., known as Pat to friends, associates, and voters alike, was a lawyer in private practice before he became a district attorney in San Francisco for seven years and the attorney general of California for eight years. After leaving the governorship Pat Brown taught political science at the University of California at Los Angeles and joined a Beverly Hills law firm.

The younger Brown, whose nickname is Jerry, is, according to the authoritative opinion of his parents, more like his mother than his father. She has had a strong influence on her son. Like his sisters, Jerry Brown spent a good deal of his childhood at political gatherings, and his father occasionally took him along to San Francisco's Olympic Club, where he learned to box in the company of many of the city's politicians.

As a hyperactive child, Brown found school a confining experience. At first he hoped to enter the novitiate after leaving Saint Ignatius College Preparatory school in 1955, but instead he enrolled at the University of Santa Clara at his mother's urging. After one year there he decided that he would rather prepare for the priesthood and in August 1956 entered the Jesuits' Sacred Heart Novitiate at Los Gatos.

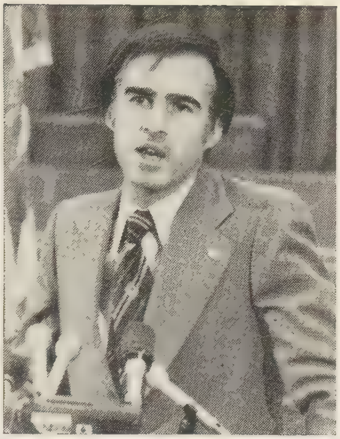
According to Brown, one of the most rewarding aspects of life in the seminary was the mental regimentation. Novitiates led highly disciplined lives for the first few years, following strict rules of silence that limited speaking to brief, predetermined periods each day. Brown, who at first found the silence painful, went on a thirty-day retreat during his first year at the seminary, meditated for five hours a day, and spent much of his time reading the Bible and the writings of Thomas à Kempis. During the summers he picked grapes in the Jesuits' vineyards, one ton every four to five hours. In January 1960 he left the seminary, six years before he would have been ordained. Years later Brown explained his decision to Dick Nolan for an *Esquire* (November 1974) profile: "I began to consider: I sit here in poverty, but it isn't real poverty. I don't buy anything, I don't own anything, but I don't have to worry about it either. The mystical Three Degrees of Humility eluded me, too. And chastity seemed like just another form of detachment and separation. I decided I wanted to get into the world."

Brown then entered the University of California at Berkeley where he often cut classes to take part in discussions with foreign students at International House. Although he enjoyed English and psychology, he eventually majored in classics and obtained his B.A. degree in 1961, with a B average. It was while he was attending Yale University law school that Brown became interested in the developing civil rights movement in the South. In 1962 he spent some time in Mississippi doing legal work for the movement until Governor Ross Barnet called his father, then the governor of California, and warned, "If that kid of yours doesn't get out of here he's going to be arrested." Brown promptly returned to Yale, where he received his J.D. degree in 1964.

After studying Spanish briefly at Berkeley and working from 1964 until 1965 as a law clerk for Justice Matthew O. Tobriner of the California Supreme Court, Brown embarked on a journey through Latin America. Managing on a very restricted budget, he lived for a short time with a family outside Mexico City while attending the Instituto Mexicano Norteamericano de Relaciones Culturales and then traveled on to Central America, Venezuela, Colombia, Peru, Chile, Uruguay, and Brazil.

When he returned to the United States in 1966 Brown joined the prestigious Los Angeles law firm of Tuttle & Taylor, even though his father believes, as reported in *Time* (October 21, 1974), that "He isn't comfortable with the fact that much of the law is based on adversary relationships rather than the search for the truth." In 1966 he was also a private investment consultant for the Chile-California Program.

Disgusted with President Lyndon B. Johnson's Southeast Asian war policies, in 1967 Brown entered the political arena for the first time when he joined the California Democratic Council and helped to organize their peace campaign. Then in 1968 he was an alternate delegate at the Democratic party's convention in Chicago, but, finding it a "drag," he left early because no peace resolution had been passed. In that same year he was the Southern California vice-chairman and treasurer for Senator Eugene McCarthy's Presidential campaign. Brown's activity in public affairs in the late 1960's was not only of a political nature, however, as his march with Cesar Chavez and his agricultural workers in the Coachella Valley in 1969 demonstrated.



EDMUND G. BROWN JR.

Brown made his first bid for elective office in 1969, when he ran for a seat on the board of trustees of the Los Angeles community colleges. After defeating 132 other candidates, he went on to challenge the conservative policies of the board on such matters as the attempt to fire several teachers accused of teaching obscene poetry and the refusal to grant meeting rights to the Students for a Democratic Society. His next campaign proved just as successful as his first, when, in 1970, he won the race for California's secretary of state.

As secretary of state, Brown exercised the powers of his office more fully than many of his predecessors, much to the amazement and horror of some of his fellow Democrats. He openly skirmished with those he termed the "special interests" who were "running amuck" in the state, was one of the first Democrats in office to call for President Richard M. Nixon's resignation, and simplified the state's voting pamphlet, which he then translated into Spanish. But his most outstanding endeavor was his reform of the state's campaign-contributions practices.

Brown resorted to the use of the state's original and more stringent campaign fund law, which had been passed in 1893, meanwhile overlooking the more lenient ruling that his father had devised during his term as California's attorney general. As quoted in the *Nation* (January 10, 1972), Brown discovered that "the reports clearly show that candidates who spent substantial amounts of money believed they could hide behind a wall of financial secrecy and evade our election laws with impunity. They now know this will no longer be allowed." He not only filed suits against individual candidates, but also sued three oil companies—Standard Oil, Gulf, and Mobil—for allegedly making illegal contributions.

Brown had found that contributions were given to candidates by special interests in the hope that the flow of gasoline-tax money into rapid transportation development funds would be halted. Such tactics on the part of Brown alienated many, including Governor Ronald Reagan and fellow Democrats, and led to the legislature's cutting of his office budget. Brown, however, endeared himself to the state's voters as a result of his actions.

It was because of discoveries made by Brown's office that President Nixon's tribulations with the Internal Revenue Service began in early 1974. Brown's staff uncovered the chicanery of Frank De Marco Jr., Nixon's tax lawyer, in predating the deed accompanying Nixon's gift of his Vice-Presidential papers to the National Archives. Because of the illegal predating, Nixon had been able to claim a $500,000 tax deduction. Brown discovered that the typewriter used to type the deed had been purchased in July 1969, after a law banning such tax deductions had been passed, whereas the date on the deed read March 27, 1969. That information, plus the fact that De Marco had not reported the notarization of the deed correctly to Brown's office, led to the further undoing of President Nixon and further enhanced Brown's popularity with the voters.

On January 28, 1974 Brown announced his candidacy in the Democratic primary race for the governorship. Critics and skeptics within his own party viewed his youth, inexperience, and reformist leanings as detrimental to his chances of winning. He also lost the support of the California Labor Federation, the AFL-CIO, and some business interests by backing the Political Reform Initiative. The proposition included regulations on campaign spending and contributions and restrictions on the activities of lobbyists, calling for the establishment of a bipartisan commission to oversee such matters. Joining with Common Cause, the People's Lobby, and a Ralph Nader group in propagandizing for the proposition, Brown referred to it as the "culmination of my four years as Secretary of State." On June 5, 1974 he won the primary, garnering 38 percent of the votes, and the proposition passed by a two to one margin.

During his gubernatorial campaign Brown surprised many observers by formulating a policy that while liberal on some issues, was conservative on others. He came out in support of the Supreme Court's abortion decision, legislation to aid the state's farm workers and the poor, and increased economic planning. His more conservative viewpoints included the favoring of a more traditional educational system, strict law and order policies that would hold people responsible for their actions, and his lack of faith in increased spending programs as the answer to most social problems. Brown described his policies to a reporter for *Time* magazine (October 21, 1974): "Is it a liberal program? Is it a conservative program? It's *my* program. I'm consistent with myself. I don't have to fit some predetermined mold."

In attacking the Republicans, Brown claimed that they believed in a "philosophy of favoritism for the few and sacrifice for the many" (*Time*, October 21, 1974). He especially criticized the outgoing governor, Ronald Reagan, for his construction of a new governor's mansion for $1.3 million, while at the same time vetoing a $500 million housing bond issue. As the campaign progressed, Brown developed a more congenial manner toward his audiences, proved himself a capable debater, and made good use of the media. But to many of his fellow Democrats, who often referred to him as "our Nixon," he still seemed arrogant and cold. On November 5, 1974 Brown was elected governor, defeating his Republican opponent, Houston I. Flournoy, by 3,099,870 votes to 2,912,065.

With the lowest voter turnout since 1946, 50 percent of the eligible voters stayed away from the polls. Some of Brown's own supporters admitted that the campaign had generated little enthusiasm among the state's apathetic voters. On inauguration day, January 6, 1974, he substituted a simple prayer breakfast for the usual celebration with balls and parades. In his speech he emphasized the need to take advantage of federal public work programs to help combat California's 9 percent unemployment rate, expressed his intention to try to eliminate privileged tax shelters, and promised that he would attempt to cover farm workers with unemployment compensation.

Brown began appointing a racially mixed group of young technocrats to his statewide staff, including former consumer advocates, poverty lawyers, and environmentalists. His avoidance of established party members when choosing appointees seemed consistent with his view of traditional politics as "full of free suits, free dinners, free loaders; it creates a whole privileged class of Pooh-Bahs, with wrong expectations of what they're entitled to." Considering inflation and the state's weakened economy his worst problems, he promised the voters a balanced budget and no new spending programs. He cut his budget and that of his staff by 7 percent, turned down an $11,000 raise in salary for himself, and suggested an 8.5 percent hike in salary for the state workers instead of the 12 percent requested. One of Brown's major legislative achievements in 1975 was the passage of a bill providing farm laborers with the right to choose their own union in a secret-ballot election.

Brown was a member of the California Narcotics Rehabilitation Advisory Council from 1966 to 1968, the California Democratic State Centennial Committee in 1968, and the Los Angeles County Crime Commission from 1969 to 1970. He is a member of the California and Los Angeles County bar associations.

To his detractors Edmund Gerald Brown Jr. appears aloof, while to his family and friends he is a shy intellectual driven by a "missionary spirit." Some observers considered him a mystic. Brown refuses to use a limousine and to live in the governor's mansion. He resides, instead, in a $250-a-month bachelor apartment in Sacramento, the state's capital. According to his father, as reported in *Time* (October 21, 1974), "He's got the best brain that anybody ever had up there. Whether the best brain will make the best Governor remains to be seen."

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BROWN, GEORGE S(CRATCHLEY)

Aug. 17, 1918- United States Air Force officer
Address: b. Office of the Chairman of the Joint Chiefs of Staff, the Pentagon, Washington, D.C. 20301

GEN. GEORGE S. BROWN

The highest military post in the United States is currently occupied by George S. Brown, a four-star Air Force general who became chairman of the Joint Chiefs of Staff in July 1974. As chairman, Brown, in consultation with the chiefs of staff of the Army, the Navy, the Air Force, and the Marine Corps, advises the President and the Secretary of Defense on national defense needs. He does so with a sense of what he sees as the American international military mission but also with an analytically conservative approach to strategy and planning.

As noted in the "Man in the News" profile of Brown that appeared in the New York *Times* (June 6, 1974) on the occasion of his confirmation by the United States Senate, "At a time when concern is building up over the threat posed by a new family of Soviet missiles armed with multiple warheads, General Brown remains confident that the Russians cannot demolish the Air Force's deterrent force of land-based Minuteman missiles." Brown's effectiveness in the Pentagon has apparently been reduced very little, if at all, by the furor he sparked with comments concerning "the Jewish influence in this country" in the autumn of 1974.

George Scratchley Brown was born in Montclair, New Jersey on August 17, 1918 to Thoburn Kay Brown, a career Army officer, and Frances Katherine (Scratchley) Brown. He has one brother, Thomas Wilson Brown, a retired Army brigadier general. Brown received his secondary education at the Immaculata High School in Leavenworth, Kansas and studied at the University of Missouri for one year before following in his father's footsteps and entering the United States Military Academy at West Point, New York.

When he graduated from West Point in 1941 Brown was commissioned a second lieutenant in the Army Air Forces, as the United States aviation service was then constituted. As a bomber pilot with the Eighth Air Force in Europe in World War II he rose to the rank of colonel and won the Distinguished Service Cross for his heroism in the final bombing raid on the oil refineries of Ploesti, Romania in August 1943. On the latter occasion he took charge of his group after eleven of the B-24's, including the lead plane, were shot down.

After the Army Air Forces became the United States Air Force, under the Armed Forces Unification Act of 1947, Brown successively commanded the 62nd Troop Carrier Group and the 56th Fighter Interceptor Wing. In the Korean conflict he directed the operations of the Fifth Air Force, and after that conflict he was in charge of pilot training in Arizona for three years.

In the late 1950's Brown did graduate study at the National War College. He was assistant to the Secretary of Defense from 1959 to 1963 and to Earle G. Wheeler, then chairman of the Joint Chiefs of Staff, from 1966 to 1968. In the latter year he attained the rank of general and became commander of the Seventh Air Force, with jurisdiction over all Air Force operations in Southeast Asia. He returned to Saigon in September 1970 to take charge of the Air Force Systems Command, the force's multibillion-dollar research and development program, with headquarters at Andrews Air Force Base in Maryland.

When General John D. Ryan retired in July 1973, President Richard M. Nixon named Brown to succeed Ryan as Secretary of the Air Force. During Brown's term as Air Force chief of staff, according to the New York *Times* "Man in the News" profile, "he impressed his subordinates as a chief who was willing to innovate to a degree, who offset his strong opinions with an outspoken candor and willingness to listen to opposing views and whose command presence was tempered by a low-keyed sense of humor."

The chief issue raised in the Senate hearings on Brown's appointment as Air chief was the surreptitious bombing of Cambodia in 1969 and 1970, when Brown was chief of air operations in Southeast Asia. In his Senate testimony Brown conceded that reports from his office had been falsified to cover up the bombing missions but he explained that this had been done "in accord with instructions" from higher authority as a "special security precaution." Although some Senators were not satisfied with the explanation, Brown's appointment was confirmed without dissent.

On the recommendation of Secretary of Defense James R. Schlesinger, President Nixon nominated Brown to succeed the retiring Thomas H. Moorer as chairman of the Joint Chiefs of Staff on May 14, 1974. Despite differences of style, Schlesinger recognized in Brown one of his own kind: a level-headed military zealot, optimistic in his view of American strength and relatively conservative in his estimation of the Soviet threat. "In selecting General Brown as chairman," he writer of the *Times* profile observed, "Mr. Schlesinger was hoping not only to install a professional with an outlook similar to his but also to reinvigorate the intellectual calibre of the joint chiefs, which by common Pentagon judgment has deteriorated over the last decade."

In his first news conference as chairman of the Joint Chiefs of Staff, on October 10, 1974, General Brown discussed the adjustment of the military to inflation, which had caused the loss of an estimated $9 billion in weapons procurement programs. One of the main areas of economy, he said, would be the unified commands run by the Joint Chiefs of Staff, but because there was "not a unanimity of opinion" within the military services on the subject it would be many months before specific plans for reduction and reorganization of those commands could be decided on.

Later in the same Pentagon press conference Brown provided an interesting historical footnote to the fall of Nixon. The General related that three months before, when it appeared that the House of Representatives might vote to impeach the President, Secretary Schlesinger raised a hypothetical question: in the event of a lengthy trial in the Senate going unfavorably for Nixon, would it be possible for the President to get an order "down into the military establishment without our knowing about it?" Brown said that he had replied "absolutely no," if Schlesinger had in mind something comparable to the President's calling in of the 82nd Airborne Division during the antiwar demonstrations in Washington in the late 1960's. No order could be given to a military commander, Brown said, without that order being reported immediately to the Pentagon's command center.

On the same day that the Pentagon press conference took place, Brown addressed a forum of law students at Duke University in Durham, North Carolina. In answering a question from the audience concerning the possibility of the United States using force in the Middle East in the event of a new crisis there, the General said: "I don't know—I hope not. We have no plans to. It is conceivable, I guess. It would be almost as bad as the 'Seven Days in May.' You can conjure up a situation where there is an oil embargo and the people in this country are not only inconvenienced and uncomfortable, but suffer. They get tough-minded enough to set down the Jewish influence in this country and break that lobby. It is so strong you wouldn't believe now. We have Israelis coming to us for equipment. We say we can't possibly get Congress to support a program like this. And they say, 'Don't worry about Congress. We will take care of the Congress.'"

"This is somebody from another country, but they can do it. They own, you know, the banks in this country, the newspapers. Just look at where the Jewish money is. But the point is, if you conjure up that sort of situation and disruption that an oil embargo would bring about in Japan and Europe and there would be demands for something. . . ." He concluded by saying that on his part there was no intention of going to war in the Middle East.

The General's remarks, tape-recorded by one of the students in the audience, were reported in the weekly Durham *Anvil* and later picked up by the Washington *Post*, which disclosed them on November 13, 1974. The uproar of outraged protest was instantaneous, with several Jewish organizations and members of Congress demanding Brown's dismissal. White House Press Secretary Ron Nessen told reporters, "The President considers General Brown's remarks ill-advised and poorly handled. He feels very strongly." President Gerald Ford personally reprimanded Brown, and Brown himself publicly apologized, with the statement, issued at the Pentagon, "I deeply regret my remarks. . . . They were both unfortunate and ill-considered and certainly do not represent my convictions." The President later declared at a news conference: "I have no intention of asking General Brown to resign. . . . He has been an excellent Chairman of the Joint Chiefs of Staff. He made a mistake. He has recognized it. He's going to continue as chairman."

According to a report in *Newsweek* (November 25, 1974), "Friends, including one high-ranking Jewish officer, insist that Brown is not anti-Semitic, and for evidence they point to his enthusiastic—and successful—orchestration of the U.S. airlift to Israel during last year's Yom Kippur war. And on one level his remarks at Duke reflected only the Pentagon's ambivalence toward Israel—admiring its military prowess but resenting its drain on U.S. supplies and the chronic threat that the U.S. may be drawn into a Mideast war."

In keeping with the Ford Administration's futile last-ditch effort to save American face in Vietnam, General Brown in a speech on March 19, 1975 linked the collapse of the Saigon forces to Congressional cutbacks in military aid. "The principal difficulty of the South Vietnamese armed forces today," he told a Navy League meeting in Los Angeles, "is the lack of support."

George S. Brown and Alice Norvell Warwick Colhoun, who formerly worked as a commercial artist and an occupational therapist, were married on May 19, 1942. They have three children: Dudley, Daniel, and Susanah. Brown stands five feet eleven inches tall and weighs 180 pounds. The General has been described as "bright," "unusually sophisticated," "cool," "articulate," "strong-willed," and "given to quick, firm opinions." His sense of humor is signaled by the crinkles that form around his light blue eyes when he feels a joke coming on. For recreation, Brown plays tennis, at which he is aggressive. The General's decorations, in addition to the Distinguished Service Cross, include the Silver Star, the Legion of Merit with two oak clusters, the Bronze Star, the Air Medal with three oak clusters, and the Croix de Guerre. His clubs include the Order of Daedalians, the Alfalfa Club, and the Adirondack League Club. Brown is an Episcopalian.

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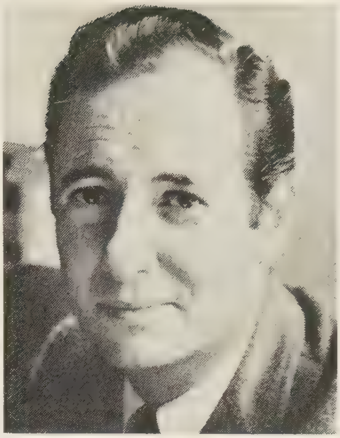

ROBERT BRUSTEIN

BRUSTEIN, ROBERT (SANFORD)

Apr. 21, 1927- Drama critic; educator
Address: b. Office of the Dean, Yale School of Drama, New Haven, Conn., 06520; h. 10 St. Ronan Terrace, New Haven, Conn. 06511

When he was drama critic for the *New Republic* in the early 1960's, Robert Brustein denounced the Broadway theatre as "a center of blandness and mediocrity, impervious to experiment, immune to achievement, [and] hostile to thought," and he belittled the "new fads" which experimental theatre leaders and aficionados announced "with all the mechanical frequency of a conductor calling stops on a commuter train." In his view, a healthy flourishing theatre should not only revive the past by reinterpreting the classics but also reflect the present with significant new plays. As dean of the Yale School of Drama since 1966, the iconoclastic Brustein has transformed that bastion of traditionalism into one of the most important and forward-looking theatrical training institutions in the United States.

Born in New York City on April 21, 1927, Robert Sanford Brustein, the son of Max Brustein, a wool-yarn merchant, and Blanche (Haft) Brustein, was raised on Manhattan's Upper West Side. When he was twelve years old, Brustein's parents took him to see his first Broadway play, *Swingin' the Dream*, a musical version of *Midsummer Night's Dream*. "I'd taken up the clarinet and the show featured Benny Goodman playing up in a box seat," he told one interviewer. The musically inclined Brustein attended the High School of Music and Art for a time, but eventually transferred to the Columbia Grammar School. In 1943 he enrolled at Amherst College, where he became involved in campus productions of *The Inspector General, Midsummer Night's Dream,* and other plays. A tour of duty in the United States Merchant Marine interrupted his college career, in 1945-46. He graduated Phi Beta Kappa and *magna cum laude* with a B.A. degree in medieval history in 1948.

Admitted to the Yale School of Drama in September 1948, Brustein left in disgust after completing one year of the three-year graduate program. "I found at Yale that in discussing plays everything was discussed but the play," he complained to Richard F. Shepard in an interview for the New York *Times* (March 18, 1966). "When they did a production of Goethe's *Faust,* all action at the school stopped. Everybody went to make costumes or build sets, a sort of coolie labor. No one ever cared or knew what the play was about." In 1949 he entered Columbia University to study dramatic literature, and he received his M.A. degree the following year. After two years at the University of Nottingham (England) as a Fulbright Fellow, Brustein returned to Columbia where he earned a Ph.D. in 1957 upon acceptance of his dissertation on Italianate court satire in the plays of John Marston.

Throughout the early 1950's Brustein acted with various drama groups, off-Broadway troupes, and such summer stock companies as Group 20, a classical company based at the Theatre on the Green in Wellesley, Massachusetts. There he portrayed Falstaff in 100-degree-plus heat with twenty-five pounds of padding and five pounds of make-up. "I had a ball," he recalled years later. "Essentially, I'm a character actor." In 1955 he began his academic career as an English instructor at Cornell University. The following year he taught drama at Vassar College, and in 1957, dramatic art at Columbia University. In 1965 he was named professor of English and comparative literature at Columbia. Brustein's unusually swift rise to professorial rank was hastened by New York University's repeated attempts to lure him to its drama faculty.

A prolific writer, he was in the meantime contributing to the New York *Times* and mass market magazines as well as scholarly journals. In a series of articles for *Harper's* he contended that postwar American drama, dominated by musical comedies and adaptations, was "stationary" and "daily growing more narrow and circumscribed." "There is . . . very little that is contemporary about our contemporary drama," he wrote. "Most of our plays, for all the light they throw on American life, might have been written by a Visigoth in the Year One, while the others merely parrot the liberal prejudices of the audience or hide their meaning (if it is disturbing or controversial) under a mountain of allegory." Brustein pursued his theory in an article for the New York *Times* (July 12, 1959) in which he argued that the modern playwright, isolated from the intellectual community, found artistic stimulation solely within the theatrical profession, with its "slavish adherence" to public demand. He in particular excoriated the mass media, especially television, for spewing out "trash, treacle, and triviality as mechanically as the assembly line manufactures cheap and shoddy goods." In other widely discussed pieces he traced the decline of Tennessee Williams back to the failure of *Camino Real* in 1953 and dissected the motivations of William Inge's female characters. Disturbingly prescient on occasion, he foresaw, three years before the Lincoln Center Repertory Company was set up, the problems that company would eventually face.

Named to succeed Eric Bentley as the *New Republic*'s resident drama critic in 1959, Brustein extended his mandate to encompass all aspects of popular culture. In "Art, Non-Art, the Curse of Official Culture," for example, he called for a cultural counter-revolution. Works of art, he wrote, should be treated "neither as political weapons, social events, nor official functions, but rather as something important in themselves, aspects of our contemplation, relaxation, and spiritual growth." A collection of his reviews, most of them originally published in the *New Republic*, was issued by Simon and Schuster in 1965 under the title *Seasons of Discontent; Dramatic Opinions, 1959-1965.*

Dissatisfied with traditional theatrical analysis, Brustein suggested a novel approach to the study of modern drama in *The Theatre of Revolt; An Approach to the Study of Modern Drama* (Little, 1964), an ambitious work that analyzed the theme of revolt in the works of eight modern playwrights: Ibsen, Strindberg, Shaw, Chekhov, Brecht, Pirandello, and Genet. Rooted in nineteenth-century romanticism and influenced by Nietzschean philosophy, the theatre of revolt was, in Brustein's view, the "inevitable consequence" of the theatre's evolution. He perceived three categories of dramatic rebellion: "messianic," in which the dramatist defies God and tries to usurp His place; "social," in which he denounces the conventions, morals, and values of society; and "existential," in which he rebels against the conditions of his existence. "The theatre of revolt is not a tragic theatre, but it teaches us how to be tragic men," he wrote in the closing chapter. "If comfort and happiness are not often found there, strength and courage are."

Critics generally agreed that *The Theatre of Revolt* was a valuable and provocative contribution to the study of theatre. For example, in his review of the book for the New York *Times Book Review* (October 11, 1964), Alex Szogyi wrote, "This is a worthy book, which in time may well become one of the standard and decisive books on the modern theatre, not because of its arbitrary theorizing or verbal play, but simply because it shows us the men behind the work." Others, however, objected to what they considered the book's subjective, pedantic tone. "Intellectual theatre critics are not, it seems, particularly interested in the theatre," Nigel Dennis maintained in a critique for the *New York Review of Books* (October 22, 1964). "What was once dramatic criticism becomes largely an exercise in human biography. . . . By putting all important modern plays under the heading of revolt, Mr. Brustein both kills the meaning of the word 'revolt' and does a lot of damage to the spirit in which many of the plays were written."

Although he had been an early admirer and staunch defender of the Living Theatre, the Open Theatre, and other experimental Off Off Broadway companies, Brustein gradually became disenchanted with the so-called Third Theatre's ideological preoccupations and mindless excesses. The first section of *The Third Theatre* (Knopf, 1969), a collection of essays and reviews written between 1957 and 1968, records the degeneration of the Third Theatre as well as Brustein's growing disillusionment. "It is becoming increasingly clear . . . that [the new theatre] may spell as great a danger to dramatic art as the old theatre," he wrote in his introduction to the book. "Its anti-intellectualism, its sensationalism, its sexual obsessiveness, its massacre of language, its noisy attention-getting mechanisms, its indifference to artistry, craft, and skill, its violence, and, above all, its mindless tributes to Love and Togetherness (now in the form of 'group gropes' and 'love zaps') are not adversary demands upon the American character but rather the very qualities that have continually degraded us, the very qualities that have kept us laggard and Philistine in the theatre throughout the past three decades."

In his review of the book for the New York *Times* (June 2, 1969), Christopher Lehmann-Haupt argued that Brustein's disavowal of the theatrical avant-garde stemmed from his "consistent vision of what theatre ought to be—a vision that does not compromise with fad, fashion, or philistinism." Gary Houston, on the other hand, saw the book as an attempt to "steer a course between the shallow, insipid standards and formulas" of American mass entertainment and "the puerile, destructive, and neurotic traits" of the Third Theatre. "Both exhibit a mentality which, to him [Brustein], is simply unwilling or perhaps unable to grow up," Houston wrote in his analysis for the *Christian Science Monitor* (July 31, 1969). *The Third Theatre*, which also includes a number of reviews and nine "observations" on American culture, was nominated for a National Book Award in 1970, as *The Theatre of Revolt* had earlier been.

In late 1965 a majority of Yale's drama students, hinting at mass withdrawals, petitioned the university administration for radical changes in the drama school's curriculum. Acceding to their demands, Kingman Brewster Jr., the president of Yale, named Brustein dean of the Yale School of Drama in February 1966. Hesitant at first, Brustein agreed to accept the post after being assured that he could, in his words, "make an awful lot of drastic changes." Noting a correlation between the deterioration in the theatre and the professional preparation offered by the country's major drama schools, he vowed to improve the scope as well as the quality of the training offered at the Yale School of Drama. "The theatre person is ignorant in many ways," he told Stanley Kauffmann in an interview for the New York *Times* (February 20, 1966). "I'm going to utilize the university as it has never before been used. We will use the arts, architecture and literature schools. I think it is essential to bring theatre back into the world."

Assuming his post on July 1, 1966, Brustein immediately shocked the traditionalists by painting the school's theatre, lobby, and even the "green room" a bright red to "inject some theatricality into the place." With the aid of a $390,000 Rockefeller grant, he doubled the size of the faculty, hiring a score of unorthodox professors. He opened the school's enrollment to undergraduates for the first time in its history and instituted a five-year M.F.A. degree program. Following the plan of British acting schools, he devised a rigorous curriculum of practical training in fundamental dramatic skills—voice, speech, movement, and improvisation—and on-the-job experience as a member of an ensemble. In addition, he encouraged students to elect courses in dramatic criticism and theatre history. Brustein himself taught modern drama and conducted a regularly scheduled "Dean's Bull Session."

Despite some objections from students, faculty, and alumni, the new dean substituted imported professional productions for the major student presentations. He began his first academic season with productions of Samuel Beckett's *Endgame,* performed by the Theatre of the Living Arts, Philadelphia's resident company; Ben Jonson's *Volpone,* staged by Clifford Williams of the Royal Shakespeare Company; Megan Terry's controversial antiwar play *Viet Rock,* performed by the Open Theatre of New York; and the world première of Robert Lowell's adaptation of Aeschylus' *Prometheus Bound,* directed by Jonathan Miller. His enthusiasm for *Viet Rock* and for *Dynamite Tonite,* an antiwar "actors' opera" by Arnold Weinstein, provoked considerable campus controversy. "It's not its politicalness that interests me as much as it is the feeling that theatre should be connected with what we're discussing today," he said after the opening of *Viet Rock.* "Theatre has gotten away from the world we live in." Two years later, however, he withdrew a scheduled production of Ronald Ribman's *The Inheritors* because of students' objections.

Determined to run a theatre as well as a school, he created the Yale Repertory Company in the late 1960's. Partly financed by a $50,000 gift from Paul Newman, the actor, the company of about a dozen professionals and graduate interns serves as a practical model of ensemble theatre and exposes students and the community to a polished series of new and classical dramatic works. The company usually stages six plays per year in its own theatre, a renovated church. Among the plays presented by the Yale Repertory Company under Brustein's guidance were Sheridan's *The Rivals,* Strindberg's *Crimes and Crimes,* Gogol's *The Government Inspector,* Ford's *'Tis Pity She's a Whore,* which Brustein described as a "teenage sex nightmare," Molière's *Don Juan,* and the premières of Joseph Heller's *We Bombed in New Haven* and Terence McNally's *Where Has Tommy Flowers Gone?* In his review of *Don Juan* for *Newsweek* (May 25, 1970), Jack Kroll lauded the "sizzling bright and clean" production and the self-assured, professional performers: "The Yale company has gradually acquired a palpable fraternity and coherence that give one a basic visceral pleasure and confidence in it, no matter what the vicissitudes of a production might be." In November 1973 the company staged *Watergate Classics,* a comic revue to which Brustein contributed the sketches "Oedipus Nix" and "Dick's Last Tape" and in which he delivered the Prologue and acted the roles of President Richard M. Nixon and the Ghost of Uncle Sam. In the New York *Times* (November 26, 1973) Mel Gussow commented: "Surprisingly, Brustein is not a bad actor (although he could be chided for saving too many choice roles for himself). He has comic presence and deft timing. . . . If Yale pales, Brustein could have a future on the stage."

Deploring the widespread campus upheavals of the late 1960's and early 1970's on the ground that the university should not be the base for revolutionizing society but the "repository of an already achieved culture," Brustein presented his "case for professionalism" in a series of articles in the *New Republic.* Because of what he viewed as the "eroding effects of student radicalism on the function of education," he opposed President Brewster's approval of a student strike in support of Black Panther leaders on trial in New Haven in April 1970. An account of that "strike week" at Yale is included in his *Revolution as Theatre; Notes on the New Radical Style* (Liveright, 1971), a collection of essays and articles in which Brustein employed his knowledge of the theatre to explain the radical styles and revolutionary tactics of the counter-culture. In his lengthy introduction to the book, he chastised young militants for failing to see that "the 'revolutionary' opposition is endowed with a fairly generous share of American brutality, just as the 'counter-culture' possesses much of the brainlessness and exploitativeness of the culture as a whole."

On March 25, 1962 Robert Brustein married Norma (Ofstrock) Cates, an actress and playwright. He has one son, Daniel Anton, and a stepson, Phillip Cates. Tall, lean, and boyish-looking, Brustein has an angular face framed by trimly cut dark hair. Novelist Philip Roth, his longtime friend, has described him as being "combative as an intellectual" but "quite gentle" as a person. Surprised by the conflict he often arouses, Brustein once told an interviewer, "I'm not a fanatic. I'm flexible. But the ideals I've set down in my writing and for the school are impossible ideals. Ideals *have* to be impossible, but they're not to be followed puristically. . . . Maybe where I'm fanatical is that I don't believe in gradualism."

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BRYANT, ANITA

Mar. 25, 1940- Entertainer
Address: b. c/o Bob Green Productions, Suite 1004, 3050 Biscayne Blvd., Miami, Fla. 33137; h. 4682 North Bay Rd., Miami Beach, Fla. 33140

As the public representative of the Florida Citrus Commission, Anita Bryant, a former Miss Oklahoma, has become the most immediately recognizable advertising celebrity in the United States. Her success prompted Florida Governor Reubin Askew to quip, "People connect orange juice, Florida, and Anita Bryant so much that it becomes difficult to decide which to visit, which to listen to, and which to squeeze." Miss Bryant's career as an entertainer has been unconventional in one major respect: one of its essential ingredients is her publicly proclaimed devotion to her Christian religion. From the time she was a teen-ager, praying nightly, "Lord, I really do want to become a star," her faith and her career have been intertwined, and she has won renown as a singer of sacred as well as popular songs.

Of French, Dutch, English, Scottish, Irish, and Cherokee Indian ancestry, Anita Jane Bryant, the older of the two daughters of Warren Gene and Lenora (Berry) Bryant, was born on March 25, 1940 in her maternal grandparents' house in Barnsdall, Oklahoma. The Bryants lived in Oklahoma City, where her father worked in the oil fields, but after her parents' divorce in 1942 Anita, her mother, and her infant sister Sandra returned to Barnsdall to live in the grandparents' home. Fervent Southern Baptists, the Berrys instructed their granddaughters in religion and encouraged them to sing for the church congregation. When Anita was two, Grandfather John Berry, an amateur song writer and song leader, arranged for her first public solo performance—a rendition of "Jesus Loves Me"—before the Baptist congregation in Barnsdall. After John Berry was blinded in an oilfield explosion, Anita lived for a time in her grandparents' retirement home in Tishomongo, near Lake Texoma.

Anita's parents remarried after her father's return from military service, and moved to Seminole, Oklahoma, where she entered school. When Anita was in the first grade she volunteered to play a small part in a local high school production of an operetta, in which she sang one song and spoke one line. In her autobiography, *Mine Eyes Have Seen the Glory,* she reminisced about her first secular performance: "I remember that night very well. It didn't occur to me to get stage fright because I'd sung for so many people over the years. I loved my costume, adored wearing makeup, and was crazy about the audience. They applauded me. Young as I was, I liked it. 'I'm going to be a star someday,' I told my parents after that performance. From that moment on, I worked toward the goal."

Her parents encouraged and supported her ambition. In 1948, while living in Velma-Alma, she sang on a local radio talent show in nearby Duncan and won prizes for several consecutive weeks. That same year she made her debut on television with the *Gizmo Goodkin Talent Show,* broadcast on WKY-TV from Oklahoma City. After that station invited her to appear on other shows, her parents decided to move closer to Oklahoma City to enable their daughters to develop their talents for dancing and singing.

Anita Bryant's success as a performer did not diminish her religious fervor, and when she was eight she asked of her own accord to be baptized. Because of her youth, however, Anita was questioned by her minister so that he could be certain that she understood the implications of her decision. Convinced by her answers, he arranged for her baptism, an event that, she says, "stands out for me beyond almost everything else that has happened in my life."

In Oklahoma City, Anita Bryant sang in Country and Western shows on WKY-TV. When she was twelve, she was given a fifteen-minute Friday night time slot of her own. She also performed at school and civic functions. In 1953 her parents divorced for the second time, causing her considerable personal anguish because she blamed her own ambition for introducing strain in the marriage. But her mother continued to encourage her. At thirteen, Anita cut her first record, a sacred song entitled "Somebody Cares." Inspired by its sales, her mother tried unsuccessfully to get some major record companies to distribute it. When Anita was fourteen, her mother took her to Hollywood, but her talents failed to impress motion picture company officials, who felt that she looked and acted too mature for her age.

After her mother's marriage to George Cate in 1955, the family moved to Tulsa, Oklahoma. There Anita Bryant attended Will Rogers High School, sang in the school choir, played Nellie

Forbush in a student production of *South Pacific*, and appeared regularly on Chris Lane's local television show on station KOTV. At sixteen she had her first opportunity to appear on network television after successfully auditioning for Arthur Godfrey's popular *Talent Scouts* show, broadcast from New York City on CBS-TV. She appeared periodically on that program whenever she could take time off from school to commute to New York, and she also began to perform occasionally on Don McNeill's *Breakfast Club* show, broadcast nationwide from Chicago on ABC radio. At seventeen, during her senior year in high school, she signed a recording contract with Carlton Records.

Wanting to go on to college after her graduation from Will Rogers High School, but without the necessary financial means, Anita Bryant decided, at the urging of friends, to enter the 1958 Miss Tulsa pageant, with the hope of winning a scholarship. Sponsored by the local radio station KAKC, she won the Miss Tulsa title and then went to Oklahoma City for the Miss Oklahoma contest. After a period of coaching by Toni Spencer, a former Miss South Carolina, whom her sponsors, the local Junior Chamber of Commerce, had assigned to her, she was crowned Miss Oklahoma, thus qualifying to enter the Miss America Pageant held at Atlantic City in September 1958. Although the idea of becoming a finalist in the contest overwhelmed her, she won the second runner-up position for the 1959 Miss America title and tied for the Miss Congeniality award. With the scholarship money she won, she enrolled in Northwestern University at Evanston, Illinois, majoring in speech. By that time she was also appearing regularly on the Don McNeill *Breakfast Club* show. Since the show was broadcast at 7:00 A.M. she had to arise at 4:30 each morning, and her university studies soon took second place to her career as an entertainer. That year she also recorded "Till There Was You" from *The Music Man* for Carlton Records, and it sold more than a million copies.

With a "gold record" to her credit, Anita Bryant was sent by Carlton Records on publicity tours around the United States. Her busy schedule finally forced her to drop out of the university after less than a year, an action that she has always regretted. A turning point in her life occurred at a disc jockeys' convention in Miami, where she was a featured entertainer along with Frank Sinatra, Peggy Lee, and Pat Boone. There she met Bob Green of Miami Beach, one of the top ten disc jockeys in the United States. Although he at first seemed "too slick" and "too sporty" to suit her, she was impressed by the fact that he neither smoked nor drank. After a long-distance courtship, Anita Bryant and Robert Einar Green were married at Tulsa on June 25, 1960 in a ceremony that received much local publicity. On the day before their wedding, Bob Green, who had previously been indifferent to religion, experienced a spiritual "rebirth." "Bob felt led to confess Jesus Christ as his Lord and Saviour," Anita Bryant recalled in her autobiography. "This came as the holiest, most amazing gift to our impending marriage."

ANITA BRYANT

Although by 1960 Anita Bryant had earned two additional gold records—for "Paper Roses" and "My Little Corner of the World"—and was rated by music trade publications as one of the top recording artists, she was determined to devote herself entirely to her marriage. Even before the wedding, she had obtained release from her commitments to the *Breakfast Club* program and to George Gobel's television show, on which she had also begun to appear regularly. Soon, however, she realized that she needed her work to be happy, and she accepted some singing engagements on the nightclub circuit while Bob Green remained in Miami. The arrangement caused considerable tension, not only because of the prolonged separations it involved, but also because Anita was uncomfortable in the hedonistic nightclub atmosphere. A solution was found when her husband agreed to become her manager, giving up his own show business career to work with her.

As Anita Bryant's manager, Bob Green selected engagements for her that were family-oriented and booked her to perform at business conventions, association gatherings, state fairs, rodeos, and football games. She also appeared occasionally in theatrical stock productions, starring in such musicals as *Annie Get Your Gun*, *The Sound of Music*, *Guys and Dolls*, and *The Fantasticks*. From 1963 to 1967 she was under contract to the Coca-Cola Company to promote its product on radio and television, becoming known to thirsty millions across the country as the "Coca-Cola girl." Later she did promotional work for such firms as Kraft Foods, Holiday Inns, Tupperware, and the Friedrich Air Conditioning Company. Her advertising work guaranteed her enough income to enable her to be selective about her other engagements and allowed her enough time to indulge in her patriotic and religious activities.

From 1960 through 1966, Anita Bryant took part each Christmas season in Bob Hope's holiday tours, entertaining American servicemen in various parts of the world, including Vietnam. She dropped that activity only because of her commitments to her growing family. Bob Hope, who considered her his "right arm," referred to her as the troupe's "den mother." As a member of the tours, Miss Bryant gave command performances for the King and Queen of Thailand for three consecutive years.

With the deepening of her religious commitment, Anita Bryant began to speak publicly about her faith as well as sing about it, and she addressed groups of businessmen, professionals, and young people. From 1965 on she appeared regularly at the Rev. Billy Graham's evangelistic crusades as a "witness" for Christ. She has also collaborated with Dr. Norman Vincent Peale, who devoted a chapter in one of his books to her. Miss Bryant has campaigned in behalf of the late Senator Everett M. Dirksen's proposed Constitutional amendment to permit prayer in public schools. Her LP recording *How Great Thou Art* (Columbia) was nominated for a Grammy award as the best religious album in 1968.

During the Presidency of Lyndon B. Johnson, Anita Bryant performed several times at the White House. On her first appearance there, at a dinner for Henry Cabot Lodge, then the American Ambassador to Vietnam, she was given a standing ovation for her rendition of "The Battle Hymn of the Republic," which eventually became her regular finale. President Johnson reportedly once said to her: "Honey, I want you to sing that when they lower me in the ground." In response to that request, she sang the "Battle Hymn" at Johnson's funeral in 1973. Miss Bryant, who considers herself nonpolitical, sang the National Anthem at both the Republican and Democratic national conventions in 1968. She also performed at the National Governors' Conference at St. Croix, Virgin Islands in 1967, and at the Orange Bowl and Super Bowl games in 1970 and 1971.

In 1968 Anita Bryant became representative of the Florida Citrus Commission, an $80,000-a-year post that permitted her to continue her other appearances. Her success as the "Sunshine-Tree Girl" increased national awareness of Florida orange juice from 50 to 80 percent of the population, and 83 percent of American television viewers are able to identify her. An enthusiastic columnist in the London *Daily Mail* wrote after one of her European appearances: "Anita Bryant is a rarity. She does not push fruit juice, she just goes up to that li'l ol' camera and chats about herself and God, and somewhere along the line mentions Florida orange juice. All over this vast [European] continent are people who think of America as good, God-fearing, honest, and nice to look at. Anita Bryant is all these things. . . . The lady is a folk heroine, an antidote to Watergate." Her career was temporarily interrupted in early 1969, when complications that attended the premature birth of her twins nearly took her life. She credits the faith in God that she and her husband have consistently maintained, as well as the prayers and good wishes of thousands of friends, with having helped to ensure her recovery and her children's survival.

A prolific recording artist, Anita Bryant has made a number of albums of popular, sacred, and patriotic songs under the Columbia, Harmony, and other labels. They include *Sweeter Than Wine* (1961); *As Long as He Needs Me* (1963); *Country's Best* (1963); *Greatest Hits* (1963); *World of Lonely People* (1964); *Mine Eyes Have Seen* (1966); *I Believe* (1967); *In Remembrance of You* (1968); *Little Things Mean a Lot* (1969); *World Without Love* (1970); *Abide With Me* (1971); and *You'll Never Walk Alone* (1972). During a visit to England in the fall of 1972, she recorded two albums, *Anita Bryant. . . Naturally* and *Battle Hymn of the Republic.*

Anita Bryant's first book, *Mine Eyes Have Seen the Glory*, an inspirational autobiography, was published by Fleming H. Revell in 1970. A reviewer for *Variety* (September 2, 1970) who apparently preferred more titillating confessions by members of the entertainment world wrote: "The story line is the sudsy saga of a stage-struck child, with a will and temper of her own, that could have been written during a weekend cruise on the Good Ship Lollypop." He conceded, however, that "the amount of 100 percent pure naïveté displayed by Miss Bryant . . . is as refreshing and unusual as an April shower on a hot August afternoon." The book became a best seller, passing the one-million mark in sales. Her next book, *Amazing Grace* (Revell, 1971), told about a six-week period in her life when she personally led a dozen people to the decision to dedicate themselves to Christ.

In *Bless This House* (Revell, 1972), Anita Bryant and her husband collaborated in describing how their faith helped them in their marital problems, drawing them closer to each other and to their children. In it, Anita Bryant wrote: "The Bible teaches us how to love and discipline a child, guides us as husband and wife, wife to husband, and as to correction, reproof and instruction. Anything we need can be found in the Bible." *Fishers of Men* (Revell, 1973), another collaboration, tells how Anita Bryant and Bob Green committed themselves to face-to-face witnessing for Christ, about their decision to tithe 10 percent of their income to their church and the Sunday-school bus program that evolved from it, and how they started a Christian talent agency called Fishers of Men Opportunities, Inc. In *Light My Candle* (Revell, 1974) they wrote of Bob Green's struggle with a heart ailment and the strength their faith gave them when a close friend died suddenly. *Bless This Food: The Anita Bryant Family Cookbook* (Doubleday, 1975) grew out of Miss Bryant's long-time interest in the culinary art. Its orientation is toward the simple food her family enjoys, including an entire chapter on peanut butter and some recipes using Florida orange juice. It also includes recipes contributed by Lady Bird Johnson, Mrs. Billy Graham, and Mrs. Oral Roberts, among others.

Anita Bryant has won many honors and awards. In 1966, the year she was named to the Oklahoma

Hall of Fame, she also received the twenty-fifth annual Silver Medallion award of the USO, the Guardsman Award of the National Guard for outstanding service by an entertainer, and the Veterans of Foreign Wars gold medal and citation. In 1969 she received the Leadership Award of the Freedoms Foundation at Valley Forge. She was honorary chairman of the First Foundation for One Nation Under God in 1969, of the Freedoms Foundation in 1969-70, and of the Florida Mental Health Association in 1970. From 1961 to 1966 she was a member of the USO national council, and in 1965 she became a board member of the Women's USO of New York. Miss Bryant is an honorary member of the University of Tampa Alumni Association and of Florida Future Business Leaders of America; a committee member of Project Survival; and a member of the American Orchid Society and the Friends of Art Society. In 1970 she was narrator of a documentary film, *Drugs Are Like That*. She and her husband are the founders of the religiously oriented Anita Bryant Summer Girls' Camp at Boca Raton, Florida.

A brown-eyed brunette, Anita Bryant was described by Jack McClintock in the New York *Sunday News Magazine* (December 9, 1973) as "beautiful and sexy in a way that seems to demand no overt response from men." She and Bob Green have four children, Robert Einar Jr., born in 1963, Gloria Lynn, born in 1964, and the twins William Bryant and Barbara Elisabet, born in 1969. When she is able to take time off from her busy schedule, she likes to go light-tackle fishing. The family belongs to the Northwest Baptist Church in Miami, where she and her husband—an ordained deacon—both teach Sunday school. Their Spanish-style Miami Beach home, Villa Verde, overlooks Biscayne Bay.

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BURKE, YVONNE BRATHWAITE

Oct. 5, 1932- United States Representative from California; lawyer

Address: b. 336 Cannon Bldg., Washington, D.C. 20515; 1 Manchester Blvd., Inglewood, Calif. 90301

YVONNE BRATHWAITE BURKE

During her less than a decade of public service, Yvonne Brathwaite Burke has become accustomed to political "firsts." She was the first black woman to be elected to the California General Assembly and the first to represent that western state in the United States Congress. In 1973 she became the first Representative to be granted maternity leave by the Speaker of the House. A tough, articulate, and hardworking legislator, Mrs. Burke served three terms in the state legislature before moving to Washington, D.C. in January 1973 as the first Representative from the newly created Thirty-seventh Congressional District. In Congress she has been an outspoken proponent of social welfare programs. "I see Congress as a great opportunity," she remarked shortly after she took office. "I want to be able to look back and say there are people whose lives are better because I served there." In 1975 Yvonne Burke became a member of the House Appropriations Committee.

The only child of James T. Watson, a janitor at the MGM film studios, and Lola (Moore) Watson, a real estate agent, Yvonne Burke was born Pearl Yvonne Watson on October 5, 1932 in Los Angeles, California. (She eventually dropped her first name because she disliked it.) Yvonne Watson grew up on the East Side of Los Angeles. "It was then an integrated slum with lots of yards and trees," she recalled years later to Fern Marja Eckman in an interview for the New York *Post* (July 8, 1972). "I always had a yard to play in and plenty of gardening." Despite the sacrifices it entailed, the Watsons encouraged their daughter to take dancing, piano, violin, and speech lessons. At the urging of her elementary school principal, who found her an exceptionally bright child, Yvonne Watson was transferred from public school to a model school affiliated with the University of Southern California. The school's only black pupil, she was occasionally the target of racist taunts. At the Manual Arts High School she became vice-president of the student body. In addition to maintaining an excellent grade average in her college preparatory courses, Miss Watson took part in extracurricular activities and won first prizes in local and state oratory contests.

With the help of a scholarship from the Building Services Union, her father's union, Yvonne Watson enrolled at the University of California at Berkeley in 1949. In her junior year she transferred to the University of California at Los Angeles. To help pay her expenses, she worked part-time in a garment factory and in one of the college's division libraries. In her spare time she appeared in undergraduate theatrical productions. "Opportunities for blacks were very limited then," she told Fern Marja Eckman. "I found the kind of part I'd have to play offensive. One time I worked on the *Amos 'n' Andy* radio show. It got to me. I just couldn't take it. Things are totally different now." After graduating from UCLA in 1953 with a B.A. degree in political science, Miss Watson entered the University of Southern California School of Law. She modeled for *Ebony* magazine to pay her tuition. Because the campus women's law society refused to admit blacks and Jews, she and two Jewish students started a rival professional sorority. In 1956 she received her J.D. degree, graduating in the top third of her class.

After being admitted to the California state bar in 1956, Miss Watson went into private law practice and specialized in civil, probate, and real estate law. She described the problems faced by both women and black lawyers in the 1950's in an interview for the *Christian Science Monitor* (July 1, 1972). "There were law school quotas against both blacks and women," she told Judy Petsonk. "And when you got out, it was difficult to find work. Getting a job with a law firm was almost unheard of, and even getting a position in the state government was difficult."

In 1957 Yvonne Watson married Louis Brathwaite, a mathematician. Seven years later they were divorced. During her marriage Mrs. Brathwaite continued to practise law. She also spent one year as the state's deputy corporations commissioner and served for a time as a hearing officer for the Los Angeles Police Commission. A witness to the riots in the Watts section of Los Angeles in 1965, she organized a legal defense for the rioters and was an attorney for the McCone Commission, which investigated the causes behind the disturbances. Working with an NAACP legal defense team, she prepared a report on housing conditions in the greater Los Angeles area. The NAACP bestowed on her its Loren Miller Award in recognition of her outstanding contributions to the California legal system.

Mrs. Brathwaite first became interested in the possibility of running for public office while working as a volunteer for the reelection of President Lyndon B. Johnson in 1964. In June 1966 she defeated six male opponents in the primary to win the Democratic nomination to the California General Assembly from the sixty-third district. Following a virulent campaign in which she was accused of being a black militant and a Communist, Mrs. Brathwaite trounced her ultra-conservative opponent, a member of the John Birch Society. Regularly returned to the California General Assembly by her central Los Angeles constituency, she supported such liberal programs as prison reform, child care for the disadvantaged, equal job opportunities for women, and increased federal aid to education. During her three terms in office she introduced legislation to require the licensing of nursing homes, to insure truth in packaging and in drug labeling, to provide free day care centers on college campuses, and to prohibit racial discrimination in state construction contracts. From 1971 to 1972 she chaired the Assembly's influential committee on housing and urban development.

Frustrated by the state government's failure to deal with social problems, Mrs. Brathwaite decided to run for the United States House of Representatives when a court-ordered reapportionment of California created a new and largely black Congressional District in southwest Los Angeles, including Watts. Her chief rival for the Democratic nomination in the June 1972 primary was Billy Mills, a lawyer and Los Angeles city councilman. In the five-way race, Mrs. Brathwaite garnered 54 percent of the total votes cast to win the nomination. On June 14, a few days after the election, she married William A. Burke, a Los Angeles businessman and one of Billy Mills's aides in earlier campaigns.

Handpicked by a committee of black delegates, Mrs. Burke served as vice-chairman of the occasionally unruly Democratic National Convention in Miami Beach, Florida in July 1972. Although she was at first concerned that she was merely "window dressing," Mrs. Burke impressed her fellow delegates with her knowledge of parliamentary procedure and her unruffled competence. In the absence of Lawrence F. O'Brien, the convention chairman, she coolly presided over the longest session—eleven hours—in American political history, deftly guiding the restless delegates through twenty-one votes on the controversial party platform. "I tried my best to be calm," she said later, as quoted in the New York *Daily News* (July 13, 1972). "I was concerned about a possible uproar a number of times, because once a convention gets out of hand, it's almost impossible to get it back on the track."

Despite their attendant difficulties, she approved the changes in Democratic party rules that opened the convention to minority groups. "I happen to believe that the pressures brought by young people and dissatisfied people are so great that the political institutions are changing," she explained to Digby Diehl in an interview published by the White Plains *Reporter-Dispatch* on July 14, 1972. "When there's machinery for those who are interested in the change of political institutions, then they don't have to stand outside and throw stones. Once there's some machinery to get in, then it looks ridiculous to stand outside."

On November 7, 1972 Mrs. Burke polled more than 73 percent of the vote, handily defeating Gregg Tria, her conservative Republican opponent. By contrast, Senator George S. McGovern, the Democratic Presidential candidate, carried the heavily Democratic district by slightly more than 60 percent. After her victory, the Congresswoman-elect remarked, "There is no longer any need for anyone to speak for all black women. I expect Shirley Chisholm is feeling relieved." She was returned to Congress by an equally decisive margin on November 5, 1974, when she bested Republican Tom Neddy, 88,655 votes to 21,957 votes.

On the House floor Mrs. Burke consistently backed legislation to raise the standard of living of low- and middle-income Americans. Among others, she approved bills to provide health manpower assistance, to increase the minimum hourly wage, to award community development block grants, and to extend unemployment compensation coverage to an additional 12,000,000 workers, including farm workers, domestics, and the employees of state and local governments. To cope with the constantly rising rate of inflation, she fought the Department of Agriculture's concerted effort to raise the price of food stamps; supported the issuance of food stamps to striking workers; backed emergency mortgage subsidies for unemployed workers who faced the loss of their homes; and approved a temporary loan program to help middle-income families purchase new homes. She also voted for child nutrition programs, federally funded programs to assist persons with developmental disabilities such as mental retardation and cerebral palsy, and special programs for the elderly poor.

As an outspoken advocate of increased, no-strings federal aid to education, Yvonne Burke supported busing to achieve desegregation in the public schools and opposed the Department of Health, Education, and Welfare's plan to withhold funds from school districts that refused to integrate physical education classes and youth organizations by sex. "We're going to have to spend the same kind of money that we [spent] in Vietnam to produce schools that can deal with the youngsters of the 1970's and the problems of the inner cities," she told Fern Marja Eckman in the New York *Post* interview. "When we weren't getting to the moon, we raised our budget, utilized every expert we could find—and were able to conquer that problem. We've allowed our priorities to get askew."

While serving as a member of the House Interior and Insular Affairs Committee, Yvonne Burke introduced an amendment to the Trans-Alaska Pipeline Authorization Act requiring that affirmative action be taken to ensure that construction contracts be awarded to minority-owned businesses. It is the first privately financed project to have such a requirement. In reviewing the contracts awarded minorities and women for the construction of the Alaska Pipeline in 1975, Mrs. Burke noted that their enterprises had received contracts totaling $255,000,000.

Mrs. Burke has also made a legislative effort to reconcile the energy needs of the Uniter States with environmental considerations. As the energy shortage became more severe in 1974, Mrs. Burke joined her colleagues in the House in agreeing to give the President standby authority to ration fuel and to roll back and control the prices of crude oil and crude oil products. A year later she opposed President Gerald R. Ford's proposal to lift price controls on domestic oil gradually. To encourage the development of alternative sources of energy, she authorized increased appropriations for energy research. At the same time, she refused to suspend automobile emission controls temporarily, approved tougher strip mining standards, and raised the budget of the Environmental Protection Agency.

A civil rights activist since the 1950's, Mrs. Burke voted to extend the landmark Voting Rights Act of 1965, amended to include non-English-speaking minorities, such as Eskimos and Asian-Americans, through 1985. She has also vigorously defended the Equal Rights Amendment to the Constitution barring sexual discrimination. "One of the ways to change things is to bring new ideas, and new participants most of all, into the process," she told members of the American Home Economic Association, who met in Los Angeles on June 27, 1974. Reminding her audience that women had for decades been socialized into roles demanding efficiency, compromise, and compassion, she contended that because of these attributes women were well suited to public service. "I'm not naïve enough to believe that all women are honest, sincere, and compassionate," she added.

In foreign affairs, Mrs. Burke opposed increasing military expenditures and approved proposals to place a ceiling on defense spending. To limit American military involvement in the continuing war in Southeast Asia, she voted for a bill forbidding the Department of Defense to divert money from other military programs to Indochina. In keeping with her commitment to arms control and disarmament, she recently opposed supplying military assistance to Turkey, a North Atlantic Treaty Organization ally, unless that country made substantial progress toward resolving the Cyprus situation. During her first term in office, Mrs. Burke voted with her fellow Democrats on 70 percent of the issues and with the bipartisan majority on 57 percent of the issues. The liberal Americans for Democratic Action rated her at 68 percent and the conservative Americans for Constitutional Action at 6 percent. Recognizing her unusual grasp of rural problems, the National Farmers Union measured her performance at 93 percent.

A slender, attractive woman, Yvonne Brathwaite Burke stands five feet six inches tall and weighs 127 pounds. To keep in trim, she swims, plays tennis, and faithfully attends her exercise class. A gourmet cook, she is particularly adept at French cuisine. In November 1973 Mrs. Burke gave birth to a daughter, Autumn Roxanne; she also has one stepdaughter, Christine. The Burkes divide their time between homes in a Washington, D.C. suburb and in Los Angeles, where William Burke works as a health care consultant.

In an article for *Ebony* magazine (March 1974), Mrs. Burke outlined the kind of world she envisioned for her infant daughter: "I visualize a time within the next ten years when we should have fifty black Congressmen because right now there are at least that many districts with 35 percent or more blacks," she wrote. "It's just a matter of time until we have a black governor, and, yes, a black President." To facilitate the change, she urged blacks to take part in the political process and to buy and operate communications media. "My problem as a political leader is that I have to fight within a framework that was already established 100 years ago, and established to make sure no one got through anything too drastic," she continued. "It is a system that has built-in defeat and controls. But it is very necessary for people to work within that system."

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BURSTYN, ELLEN (bûrst'ən)

Dec. 7, 1932- Actress
Address: b. c/o Jay Julien, 9 E. 41st St., New York 10017

If 1975 witnesses a revival of interest in the movie genre known as the "woman's picture," that development may be attributed in large measure to the Ellen Burstyn vehicle *Alice Doesn't Live Here Anymore*, the first film in years to have a heroine with whom audiences could identify wholeheartedly. Since it is furthermore the first film to herald a significant change in the pattern of masculine dominance that has prevailed in Hollywood over the past quarter century, credit for loosening the male stranglehold on the medium also belongs to Miss Burstyn. Besides playing the title role—with an effectiveness that earned her an Academy Award as best actress of the year—she discovered the script, persuaded Warner Brothers to furnish financial backing, picked the director, had a voice in the casting, and was instrumental in the hiring of several women for key posts on the production staff.

In other venturesome efforts Miss Burstyn was the leading lady in *Tropic of Cancer*, which in 1970 made Paramount the first major studio to have the temerity to release an X-rated feature; she contributed a sterling characterization to *The Last Picture Show*, the film that catapulted Peter Bogdanovich to the front rank of American directors; and she starred in the controversial shocker *The Exorcist*, which, despite a critical shellacking, soared to second place on *Variety*'s list of box-office champions for 1974. More recently, on the New York stage Miss Burstyn opened on March 13, 1975 in *Same Time, Next Year*, the hit comedy that brought her the rare distinction of winning a Tony Award in the same year that she won an Oscar.

Ellen Burstyn was born Edna Rae Gillooly in Detroit, Michigan on December 7, 1932, the daughter of middle-class Irish Catholic parents who divorced when she was quite young. Her mother remarried several times; her father, now retired and living in Florida, had a plumbing business in Detroit. Miss Burstyn's elder brother, Jack Gillooly, is engaged in the same line of work in Decatur, Georgia, and her younger brother, Steven Schwartz, is a telephone company employee in California. As a child, Ellen Burstyn was, like the little girl in the prologue to *Alice Doesn't Live Here Anymore*, hopelessly movie-struck. "I wrote my first Academy Award acceptance speech at the age of 7," she recalled in a conversation with Judy Klemesrud, a reporter for the New York *Times* (January 23, 1972).

While attending Cass Technical High School in Detroit, Miss Burstyn neglected her studies for extracurricular activities such as cheerleading and running for office on the student council. "I flunked everything," she told Rex Reed when he interviewed her for a syndicated article (New York *Sunday News*, March 9, 1975), "and finally dropped out and got married." It was, ironically, at that point that her interest in learning surfaced. "I started reading the encyclopedia and taking notes," she explained to Reed. "Then I saw somebody doing the New York *Times* crossword puzzle and that became my college education. I'd look up all the words in the dictionary, then use . . . every reference book I could find. I did that for five years."

Even before leaving school, Miss Burstyn had embarked on a career as a model, working part time at Hudson's, a department store in Detroit. After her marriage to "a poet" in 1950, she moved first to Dallas, Texas and then to New York City, where, in addition to modeling, her jobs ran the gamut from soda jerk and short-order cook to fashion coordinator and TV walk-on. Almost as varied as the means by which she supported herself were the names she used during that period: Keri Flynn for a brief stint as a chorus dancer in a Montreal nightclub; Erica Dean for a Gregory Ratoff-sponsored screen test in 1955; and Edna Rae for the string of minor television assignments that culminated in her being signed as a regular on the Jackie Gleason program.

From September 29, 1956 through June 22, 1957 Miss Burstyn was one of a group of comely young women who served a primarily decorative purpose on the Gleason hour; they were, in a sense, the video equivalent of Ziegfeld girls. At the end of the season she changed the course of her life by opting for a stage career. Miss Burstyn believes her decision may have been the outcome of seven years of psychoanalysis. "I'm not sure I would have become an actress if not for that," she told Jerry Tallmer of the New York *Post* (February 8, 1975).

Hearing that an ingenue was needed to portray a garment industry model in the Broadway comedy *Fair Game*, Miss Burstyn applied for the role. The playwright Sam Locke recounted to Barbara L. Wilson of the Philadelphia *Inquirer* (October 6, 1957) the impression that the untrained and inexperienced Miss Burstyn made on him and his colleagues: "We had auditioned hundreds of girls until one day Ellen . . . came into the theater without an appointment. We let her read and it was like all the corpuscles had been drained from everybody who had tried out. . . . We were supposed to put descriptive phrases on the casting sheet beside the name of each actress who auditioned. I remember that all I wrote next to Ellen's name was 'Wow' with an exclamation mark." Landing the female lead in *Fair Game* amounted, in baseball parlance, to hitting a home run in her first turn at bat, but Miss Burstyn harbors no illusions on the subject. "I got the part because I sparkled, and I smiled good," she has said, as quoted in the New York *Times* (March 2, 1975), "but I didn't know how to act, and the rest of the company resented it."

The critics, however, were exceedingly cordial. Of Ellen McRae—the pseudonym Miss Burstyn had adopted for her incarnation as an actress—they wrote in glowing terms. "A picture of loveliness," "completely winning," "the most refreshing and attractive ingenue to have come to Broadway in quite a spell," "bound to be the latest rage," and "charming" were typical of the tributes paid her in print when *Fair Game* opened at the Longacre Theatre on November 2, 1957. Shortly thereafter Miss Burstyn married the director of the play, Paul Roberts.

When *Fair Game* closed on May 10, 1958, Miss Burstyn went to live in California. Retaining the name Ellen McRae, she continued acting, mainly on television, but the stardom that her auspicious Broadway debut had seemed to portend never materialized. For one non-TV engagement she returned to the East Coast in the summer of 1960 to tour the stock circuit for eight weeks with James Garner in a production of *John Loves Mary*. In 1964 she accepted featured billing in two lackluster films, *For Those Who Think Young* (United Artists) and *Goodbye Charlie* (Twentieth Century-Fox).

Aware that the Hollywood milieu would be unconducive to her growth as an actress, Miss Burstyn left the screen capital in 1964 to live in New York again. There she managed to combine work—a running part on the NBC-TV soap opera *The Doctors*—with serious study of her craft in the private classes of the Method mentor Lee Strasberg. By 1969 she had become a member of the famed Actors Studio. Coincidentally, that year marked the release of *Pit Stop* (Distributors International), the last picture she appeared in under the name of Ellen McRae. A low-budget melodrama in which she was cast in the improbable role of a racing-car mechanic, that film was shown almost exclusively at drive-ins.

The misgiving that at over thirty-five she was too old to achieve success in show business, together with her absorption in her third marriage, to Neil Burstyn, prompted the actress to consider abandoning her career altogether in 1969. Then a call from Joseph Strick offering her the part of Mona in an adaptation of Henry Miller's *Tropic of Cancer*, which he was preparing to film in Paris, afforded Miss Burstyn the opportunity to make what she herself has referred to as "a new start." When the picture had its American première at, aptly, the Paris Theatre in New York, many reviewers were amazed by Strick's fidelity to the spirit of his source. Clifford A. Ridley of the *National Observer* (March 16, 1970), for example, hailed it as "an obscenely funny movie, with a grand cast of happy lunatics." The presence in the cast of Ellen Burstyn was duly noted, but none of the critics commented on the change in her name, as if they did not recollect having seen her before, either on the stage or on the screen.

ELLEN BURSTYN

While Miss Burstyn is indebted to *Tropic of Cancer* for a professional shot in the arm, it was the Felliniesque *Alex in Wonderland* (MGM, 1970) that solidified her reputation as an actress of unusual sensibilities. Coauthored by Paul Mazursky and Larry Tucker, and directed by the former with obviously autobiographical insights into film making, the picture failed to duplicate the box-office triumph of their earlier joint venture, *Bob and Carol and Ted and Alice*, but the relative handful who saw it lauded Miss Burstyn's portrait of Beth, the hero's devoted wife. She was, in the words of Jay Cocks, "lovely and affecting" (*Time*, January 18, 1971).

A close friend, the movie director Bob Rafelson, recommended Miss Burstyn to Peter Bogdanovich when he was casting for the denizens of a small Texas town of the early 1950's in his film version of the Larry McMurtry novel *The Last Picture Show*. Bogdanovich liked Miss Burstyn's reading so much that he gave her her choice of three important roles. The one she preferred was that of Lois Farrow, the sensual wife of a wealthy oilman. Following its screening at the New York Film Festival on the night of October 2, 1971, *The Last Picture Show* reaped unstinting acclaim from reviewers. To the delight of Columbia, the studio that handled its release, the movie then proved equally popular with the general public. In December 1971 two prestigious organizations, the New York Film Critics and the National Society of Film Critics, voted Miss Burstyn's performance the year's best by a supporting actress. She was nominated for, but did not win, an Academy Award; the Oscar for best supporting actress went, instead, to Cloris

Leachman for her playing of one of the roles in *The Last Picture Show* that Miss Burstyn had rejected.

In her next movie, Rafelson's *The King of Marvin Gardens* (Columbia, 1972), Miss Burstyn had what she picks as her all-time favorite part. Like the Mazursky-Tucker *Alex in Wonderland,* which had alienated fans of *Bob and Carol and Ted and Alice* by daring to be different, *The King of Marvin Gardens* disappointed those who had been enthusiastic in 1970 over Rafelson's *Five Easy Pieces.* Yet, whether baffled or bored by the film as a whole, reviewers admired Miss Burstyn's interpretation of Sally, a once beautiful woman now past her prime and tragically anxious to prevent the defection of her lover. Two scenes were considered especially memorable: one in which she joined forces with Jack Nicholson, Bruce Dern, and Julia Anne Robinson to stage a mock Miss America pageant; and one in which she gathered her store of cosmetics and burned them on the beach at Atlantic City, New Jersey.

As her most difficult role, rather than her favorite, Ellen Burstyn names Chris in *The Exorcist* (Warner, 1973). Portraying the mother of a child possessed by the devil, she had to mirror her daughter's mounting fear and anguish. On the strength of her ability to sustain that constantly escalating emotional pitch, Russell Davies of the London *Observer* (March 14, 1974) dubbed her "the American Glenda Jackson." The majority of reviewers in the United States and Canada were also complimentary to her, but tended to lambaste the film itself for sensationalism, dismissing it variously as "a chunk of elegant occultist claptrap," "bad art," "engrossing trash," "a masochist's field-day," and "the aesthetic equivalent of being run over by a truck."

Moviegoers ignored the critical carping and flocked to *The Exorcist* in such mobs that it ranks as the fifth largest-grossing picture in cinema history. For her performance Miss Burstyn was honored with a second Oscar nomination, this time in the best actress category, but lost to Glenda Jackson, her British counterpart, who won for *A Touch of Class.* Miss Burstyn attended the Awards ceremony in Hollywood on April 2, 1974 and found the atmosphere discomfiting. Discussing the ostensibly gala occasion with *Newsday*'s Jerry Parker, for a February 9, 1975 article, she cited "frozen, terror-stricken stares" as being symptomatic of the assemblage. "It's great to be nominated," she added, "to be recognized for good work by your colleagues. But then it gets to be a contest."

On April 14, 1974 Miss Burstyn was seen on the American Broadcasting Company television network in a Sunday-Night-at-the-Movies world première presentation entitled *Thursday's Game.* An offbeat comedy written and produced by Jim Brooks, cocreator of the *Mary Tyler Moore Show,* it had an imposing roster of players that included Gene Wilder, Bob Newhart, Nancy Walker, Cloris Leachman, and Valerie Harper. "Unusually perceptive, marvelously acted and very funny" was the verdict of TV critic John J. O'Connor of the New York *Times* (April 15, 1974).

For her first post-*Exorcist* appearance on the motion picture screen, Miss Burstyn accepted a small part in Mazursky's comic ode to a wandering senior citizen *Harry and Tonto* (Twentieth Century-Fox, 1974). The scant footage allotted Miss Burstyn in the role of Art Carney's disillusioned daughter caught reviewers by surprise; so did the intensity of her playing, which lent dimension and resonance to what otherwise would have been a mere cameo.

Her receptiveness to a peripheral role in *Harry and Tonto* was in accordance with her long-held wish, now economically feasible, to play parts that intrigued her irrespective of their size. Thus, what drew her to Robert Getchell's *Alice Doesn't Live Here Anymore* script was not the length of the heroine's role but its scope. As the widowed Alice Hyatt, driving across the American Southwest with her precocious twelve-year-old son in tow, struggling to launch a new life yet still clinging to her movie-nurtured childhood dream of being a singer, she knew that she would be able to extend her range appreciably without resorting to the melodramatics that other actresses often fall back on when they want to demonstrate their virtuosity.

That Miss Burstyn had not erred in selecting Alice as her first true starring role was borne out by the virtually unqualified raves her performance in the picture later elicited from the press. Rhapsodic too were the reviews that greeted her return to the Broadway stage in Bernard Slade's romantic comedy *Same Time, Next Year.* "I can't describe her without violating my parole for babbling," wrote *Newsweek*'s Jack Kroll (March 24, 1975). The rest of the critics were similarly smitten: one saluted "the exquisite fineness of her acting," and another, her "special radiance." As Doris, the housewife who from 1951 to 1975 has an annual weekend tryst with her married lover, Miss Burstyn exuded, in the estimation of Marilyn Stasio of *Cue* magazine (March 24, 1975), "enough tenderness, compassion, and good humor to melt an ice floe."

Because of her New York stage commitment, Miss Burstyn could not be in Hollywood on April 8, 1975 when the Academy of Motion Picture Arts and Sciences dispensed its Oscars for outstanding achievement. Martin Scorsese, the director of *Alice Doesn't Live Here Anymore,* accepted the Best Actress award for her. She was, however, present at the New York ceremony when the American Theatre Wing distributed the Antoinette Perry Awards on April 20 to accept a Tony for her performance in *Same Time, Next Year.*

Ellen Burstyn is about five feet five inches tall. She has brown eyes and, according to Jerry Parker, "a complexion a school girl should envy." Her hair, whose original color she professes to have forgotten, is now blond. Since 1970 Miss Burstyn has been an adherent of Sufism, the Persian philosophy. At a camp in the Alps administered by a leader of the Sufi order she learned meditation, which, she told Helen Dorsey of the *Sunday News* (March 31, 1974), ". . . is one of the best things I've ever done. It has really helped me put my head on straight."

Each of Miss Burstyn's marriages ended in divorce. "It's not one of the things I'm good at," she said of matrimony in the New York *Post* interview with Tallmer. When she is not on location for a film, she lives in a house near the Hudson River in New York's Rockland County with thirteen-year-old Jefferson Burstyn, her son by her third husband, the actor Neil Burstyn.

In a workshop for women underwritten by the American Film Institute Miss Burstyn has tried her hand at movie directing, along with Lee Grant, Nancy Walker, Lily Tomlin, and Maya Angelou. She has said that she hopes to do more directing, but, meanwhile, her next projects as an actress include playing the lead in a picture based on *The Silence of the North,* the autobiography of Olive Frederickson, a widow with three children who homesteaded in the Canadian wilderness during the Depression.

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CATLEDGE, TURNER

Mar. 17, 1901- Journalist; editor; author
Address: h. 2316 Prytania St., New Orleans, La. 70130

TURNER CATLEDGE

When Turner Catledge took over the reins of the New York *Times* as managing editor in 1951, the newspaper was suffering from internal mismanagement and from an entrenched traditionalism that threatened to undermine its position as the leading daily in the United States. An indefatigable political and domestic affairs reporter with more than thirty years of experience, Catledge concentrated authority in the New York office, coordinated the diverse operations within the *Times,* and gave it unity and a sense of direction. To interpret an era of social upheaval, domestic unrest, and international crises, Catledge proposed a new definition of investigative journalism. "A riot does not begin with a wild, agitational speech in Harlem or a protest march along Beale Street," he once remarked in a speech. "It begins long before . . . [and] among the great causes of these eruptions, which we report so diligently, are civic indifference and middle-aged nearsightedness."

The younger of the two children born to Lee Johnston and Willie Anna (Turner) Catledge, Turner Catledge was born on his paternal grandfather's 300-acre farm near New Prospect in central Mississippi on March 17, 1901. Three years later the Catledges moved to Philadelphia, the seat of Neshoba County, Mississippi. There Lee Catledge worked as a clerk and bookkeeper in the Turner family's hardware store, and he was eventually elected the town's first mayor. Turner Catledge attended the local public schools and, in his spare time, took a series of odd jobs to supplement his family's income. One of his employers was Clayton ("Peanuts") Rand, the publisher of the Neshoba *Democrat*, a weekly handset newspaper. "I started hanging around the office of the Neshoba *Democrat* when I was fourteen years old," Catledge told Laura McCampbell in an interview for *Middle South* (Number 4, 1974). "At first, I was interested in printing—I've always loved watching the presses at work. But soon the editor asked me to write some local stories and to do some rewrites. I always had been alert to writing, and I soon indulged a love for it."

After graduating from Philadelphia High School in 1918, Catledge enrolled at Mississippi A & M, now Mississippi State University, to major in science. At that time, the college was a military school and to earn his board, Catledge served meals in the mess hall. He later worked as a secretary to one of the deans. As an assistant to the school's agricultural editor, he wrote and edited agricultural bulletins that were distributed to Mississippi farmers.

On taking his degree in 1922, Catledge worked briefly as a door-to-door salesman and then became editor of the Tunica (Mississippi) *Times,* a weekly newspaper that had been purchased by Clayton Rand. When he published a series of anti-Ku Klux Klan articles written by Rand, angry Klan sympathizers burned the newspaper plant to the ground. Out of a job, Catledge moved to Tupelo, Mississippi in 1923, where he found work as the managing editor of the biweekly *Journal.* Eager to test his journalistic skills as a reporter for a metropolitan daily, he joined the staff of the Memphis (Tennessee) *Press,* a

Scripps-Howard newspaper, in February 1924. Five weeks later, he switched to the rival *Commercial Appeal,* which had won a Pulitzer Prize in 1923 for editorial attacks on the Klan.

Under the guidance of Charles Patrick Joseph Mooney, the editor of the *Appeal,* whom he later described as his "ideal of what a great newspaper editor should be," Catledge perfected his craft. An especially adept "picture snatcher" —a particularly useful talent in Memphis, the so-called "murder capital of America" in the 1920's—Catledge often scooped other newsmen by appropriating all available photographs from the murder victim's home. "I was bumptious and irresponsible," Catledge told McCandlish Phillips in an interview for the New York *Times* (April 6, 1970). "I've done my share of elbowing my way in."

In the spring of 1927 Catledge escorted Herbert Hoover, then the United States Secretary of Commerce, through the flood-ravaged Mississippi Valley. Impressed by the reporter's knowledge of the area and by his coverage of the flood, Hoover recommended Catledge to Adolph Ochs, the publisher of the New York *Times.* The *Times,* however, ignored Hoover's letter and, later that year, Catledge signed with the Baltimore *Sun.* Hired as a feature writer, he eventually worked his way back to straight news assignments. In 1928, as one of the *Sun*'s Washington-based political correspondents, he covered the national elections. "I'm afraid the *Sun* did more for me than I did for the *Sun,*" he recalled years later in his *My Life and the Times* (Harper, 1973). "Baltimore was to be a kind of way station for me. . . . It would have been disastrous if I had tried to move directly from the wild and woolly *Commercial Appeal* to the staid *Times.* But in two years on the *Sun* I learned to write better, to dress better, to act better—in short, to behave in a more civilized style than prevailed among Memphis newspapermen."

On August 11, 1929 Catledge joined the staff of the New York *Times.* After working out of its New York bureau for several months, he returned to Washington as the *Times*'s man in the House of Representatives. In the national capital, the energetic and resourceful journalist cultivated dozens of sources and quickly became an expert in tax law. Often filing as many as five pieces daily, he covered the major political stories of the Depression era, including the 1932 Presidential campaign, the first "Hundred Days" of President Franklin D. Roosevelt's administration, and the New Deal. He followed Roosevelt's controversial plan to increase the size of the Supreme Court by "packing" it, from its inception to its death 168 days later, writing all but one of the *Times*'s articles on the subject. The *Times Magazine* published a score of his longer, detailed examinations of the American political process, major Congressional figures, and economic and social conditions. In recognition of his well documented ability, Arthur Krock, the *Times*'s Washington bureau chief, named Catledge its chief Washington correspondent in 1936.

In addition to working for the *Times,* Catledge contributed news analyses to a number of periodicals, including *Current History,* and collaborated with Joseph W. Alsop Jr., the Capitol Hill correspondent for the New York *Herald Tribune,* on articles for the *Saturday Evening Post.* An expanded version of their three-part series on the court-packing bill, *The 168 Days,* was published by Doubleday in 1938. Conceived by the authors as "a sort of demonstration of the processes of American politics," *The 168 Days* quickly became a best seller. In his review for the *Saturday Review of Literature* (March 12, 1938), Burton J. Hendrick commended the reporters for "an excellent piece of journalism . . . free from that quality of smart-aleckism which has disfigured much Washington correspondence."

Groomed to succeed Krock as bureau chief, Catledge was frustrated when the older man decided not to retire. Because he faced an uncertain future at the *Times,* he accepted a job in October 1941 as roving chief correspondent for the Chicago *Sun,* a liberal daily founded by Marshall Field 3d to counteract Colonel Robert R. McCormick's reactionary Chicago *Tribune.* Several months later he was named editor in chief of the financially troubled newspaper. Chaotic circulation procedures, poor recruitment practices, and an ill-defined self-image contributed to the *Sun*'s failure. As Catledge described it later, it was "a case study in how not to run a newspaper." On March 12, 1943 he resigned. "We just didn't fit," he explained, as quoted in *Time* magazine (December 24, 1951). "I'd become so much a part of the *Times.*"

The following month Catledge returned to the New York *Times* as its national correspondent. Eager to gain overseas experience, he readily agreed when its publisher, Arthur Hays Sulzberger, suggested that he cover the wartime activities of the Red Cross. His four-month tour of the European, North African, and Southeast Asian war theatres also offered him limited opportunities for articles on troop morale and for some front line reporting. Later, he accompanied Sulzberger on a much-publicized trip to the Pacific war zones. On his return to the States in December 1944 he was appointed assistant managing editor.

At the *Times*'s head office in New York City, Catledge faced a number of constantly bickering "dukedoms" which, in his words, were "fiercely jealous of their prerogatives." He also had to cope with a lack of cooperation between the newspaper's day and night divisions. At press time, the night editors, known as the "bullpen" in journalistic jargon, often ignored the day editor's requests and instructions. The Sunday department, under the direction of Lester Markel, was defiantly independent and often openly competed with the newspaper's daily features department. Arthur Krock and, later, James Reston and Tom Wicker, maintained autonomous, highly individualistic Washington bureaus and resented any editorial interference from the head office. Furthermore, there were disputes among the local, national, and foreign news desks, each demanding more inches of column space.

Unlike his more easygoing predecessors, Catledge insisted that ultimate authority for the newspaper rested with the New York office. At his urging, all the editors attended daily news conferences to chart the course for the next day's edition. Convinced that the *Times* was, in fact, the "newspaper of record" in the United States, Catledge expanded its national and foreign news coverage to include such previously neglected potential trouble spots as Latin America, Africa, and Southeast Asia, and encouraged his reporters to look for the causes behind the events. To insure a good working relationship between labor and management, he conferred regularly with American Newspaper Guild representatives to set wage standards and job requirements. In addition to discharging his responsibilities as a *Times* executive, Catledge wrote reviews for the Sunday *Book Review* section and appeared regularly on "Monthly Forum on the News," a series broadcast by WQXR, the *Times*-owned AM-FM radio station in New York City.

To give Catledge even greater control over the day and night divisions, Sulzberger created the position of executive managing editor in January 1951. Less than a year later, Catledge succeeded Edwin L. ("Jimmy") James as managing editor after the older man's death in December. During his tenure as managing editor, Catledge made substantial changes in the newspaper's make-up and style. To meet increased competition from mass circulation news magazines and from local and network newscasts, Catledge suggested sprightlier writing, livelier headlines, and tighter editing. "Brevity, simplicity, and clarity are basically what we are striving for," he wrote in a staff memorandum issued October 26, 1953. "We feel that it is no longer necessary and maybe never was, to wrap up in one sentence or paragraph all the traditional W's—who, what, when, where, and why." To drive home his point, he reminded reporters and editors that the *Times*'s composing room had "an unlimited supply of periods to terminate short, simple sentences." As an added inducement, he established in-house Publisher's Writing Awards.

Because he viewed the *Times* as a New York metropolitan newspaper as well as a national newspaper, Catledge increased and improved local coverage. He promoted reporter Charlotte Curtis to give a new look to society and women's news, hired Craig Claiborne, the noted gastronome, to evaluate the city's restaurants, and persuaded John Canaday, the director of educational activities of the Philadelphia Museum of Art, to take on the challenging post of art news editor. One Catledge innovation, "About New York," an often inspired, thrice-weekly column describing the vagaries of New York City life, delighted readers with its "un-*Times*like" approach. On the national level, Catledge stressed topical rather than geographical assignments. He opened new *Times* bureaus in major cities across the country as bases for a fuller national coverage of political, social, and economic issues.

As one solution to the problem of covering the labyrinthine world of international politics and global confrontation, Catledge introduced into the daily editions detailed and expert news analysis, a practice previously restricted to the Sunday "Week In Review" or to the *Times Magazine*. Written by specialists in such fields as law, science, military affairs, and politics, those analyses were specifically intended for interested laymen. The "Man in the News" column furnished biographical information about major figures in the day's news. Among Catledge's innovations were a comprehensive index to and synopsis of the news, more photographs, and a timely feature article enlivened with well-chosen pictures for the split page.

Catledge's changes in format were enthusiastically endorsed by Arthur Ochs ("Punch") Sulzberger, the president and publisher of the *Times* since 1963. In an unprecedented consolidation of control, Sulzberger named Catledge executive editor of both the daily and the Sunday New York *Times*, which had operated as an independent entity for more than forty years. As the executive editor, Catledge was responsible for the entire content of the newspaper with the exception of the Op-Ed page. "In my new job I'm the publisher's agent," he said after taking over his new post on September 1, 1964. "I don't consider myself much of an executive in the Harvard Business School sense. . . . But anyone can have a good time with this staff. They would make anyone look good." To complete the unification of the daily and Sunday departments, Catledge worked closely with Dan Schwartz, the Sunday editor, to improve and expand news coverage and to make the *Times Magazine* more lively and varied. Catledge also revitalized the metropolitan desk and selected A. M. Rosenthal, the Pulitzer Prize-winning foreign correspondent, to direct the staff.

As a combination "coach and cheerleader" to the *Times*men, Catledge encouraged reporters to question national security issues. Long opposed to unrestrained classification of information by the government, he had approved publication of Tad Szulc's controversial story outlining a planned invasion of Cuba by exiled military forces ten days before the actual Bay of Pigs incursion in April 1961. Acting on a tip from the foreign news editor, he appointed a team of writers headed by Tom Wicker to investigate the CIA's foreign operations, and before publishing the series of five long pieces in the spring of 1966, he called in John McCone, a former CIA director, to check them for accuracy. "Our purpose in working with McCone was not to protect the government but to protect the *Times*," Catledge explained in his autobiography. "It is better to correct errors before you make them than to apologize for them afterward." Later that year, Harrison Salisbury's dispatches from Hanoi shocked American readers. One of the few Western journalists to visit the North Vietnamese capital during the height of the war, Salisbury documented extensive bomb damage and civilian casualties and, contrary to United States intelligence reports, indicated that the bombing raids had strengthened Hanoi's resolve.

On June 1, 1968 Catledge was appointed vice-president and director of the New York *Times*. Until his resignation on January 1, 1970 he acted as a senior adviser to the publisher and to his successor as executive editor, James Reston. Catledge and his second wife, the former Abby Ray Izzard, retired to a French Regency-style home in the Garden District of New Orleans. He has two daughters, Mildred Lee and Ellen Douglas, from his marriage to Mildred Turpin Catledge, which ended in divorce in 1958.

Despite his urbanity and what one reporter called "a soft, courtly manner," Turner Catledge has never lost his Mississippi accent nor the "porch and pantry" wisdom of his boyhood. A witty raconteur, he is an accomplished public speaker and particularly enjoys talking about the *Times*. "I start just speakin' to 'em," he told McCandlish Phillips. "I ad lib a great deal, and I syncopate it." His busy retirement schedule, which he jokingly described as "too strenuous for the old," includes speeches, board meetings, consultations, local arts council meetings, teaching assignments, and an occasional round of golf. "I get up in the morning wondering what I am going to do this day and before noon I am so far behind that I can't stop for lunch," he wrote in an article for the New York *Times* (January 9, 1972). "It's easier to work one's self to death in retirement than at the office."

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Who's Who in America, 1974-75

CHABROL, CLAUDE

June 24, 1930- French film maker
Address: h. 49 boulevard du Château, 92-Neuilly-sur-Seine, France

The murder thrillers of French film maker Claude Chabrol are elegantly crafted works that are more concerned with the human passions that erupt in crime than with the crimes themselves. Chabrol began his film career in the late 1950's with two stark studies of French youth, *Le beau serge* and *Les Cousins*. Hailed for a time as one of the leaders of the New Wave (*nouvelle vague*) in French cinema, he was by the mid-1960's reduced to directing commercial spy films. Chabrol hit his stride, however, in 1968 with *Les Biches*, a stylish thriller about lesbianism and murder, and he has continued to win critical approval with such films as *La Femme infidèle*, *This Man Must Die*, and *Le Boucher*. In his later films, most of which he, as *l'auteur*, has written as well as directed, Chabrol offers a subtle but devastating critique of the French *haute bourgeoisie*, especially in the provinces. As George Melly wrote in the London *Observer* (September 30, 1973), "Chabrol's strength is his ability to find stories which, for all their melodrama, stand as metaphors for a society which, despite faithful observation of the old forms of honesty and morality, is in fact rotting away under the surface."

The only child of Yves and Madeleine (Delarbre) Chabrol, Claude Chabrol was born in Paris on June 24, 1930. "I was born in Paris but it was a mistake," Chabrol told Louise Sweeney of the *Christian Science Monitor* (September 28, 1970). "I'm from the country. My heart belongs to Provence, to a little town called Sardent in La Creuse." Chabrol spent most of the war years in Provence, reading detective novels and, with a rented projector, screening films in country barns. After the war he returned to Paris, where he began studying at the Sorbonne to become a pharmacist, like his father and grandfather. At the same time he started law studies at the university, but eventually he earned the *licencié ès lettres*, which is roughly equivalent to a master of arts degree. Chabrol fulfilled his military obligation as a *sergent de réserve* in the health service.

In 1947 Chabrol met François Truffaut at a showing of Alfred Hitchcock's *Rope*, and the two youthful *cinéastes* remained friends. As a student in Paris, Chabrol subsequently met Jean-Luc Godard and the other young men who were to create the New Wave in French film making. During the early 1950's Chabrol wrote film criticism for *Arts* magazine, and then for *Cahiers du cinéma*, the seminal source of New Wave criticism. In 1955 he went to work as the Paris publicity man for Twentieth Century-Fox, a position he held for a year. "They told me I was the worst press agent they'd ever seen," the director told Louise Sweeney of the *Christian Science Monitor*. He added that when he left he managed to find someone who was even worse to replace him—Jean-Luc Godard. With Eric Rohmer, also a *Cahiers du cinéma* critic, Chabrol wrote *Hitchcock* (1957), a book of criticism on one of the heroes of the New Wave.

Money inherited by his first wife allowed Chabrol to form a production company and make his first film, *Le beau serge* (1958), which is generally regarded as the movie that initiated the New Wave. A low-budget enterprise shot entirely in the town of Sardent, where Chabrol spent his youth, *Le beau serge* is a somber melodrama about a tubercular young man who returns to his hometown after a city education and tries to rehabilitate his friend, who has become an alcoholic. The film was hailed as a breakthrough in its revelation of the ideas of France's younger generation, and it won the grand prize at the 1958 Locarno (Switzerland) Film Festival. In the United States it was released to art houses by United Motion Pictures in 1959.

The financial success of *Le beau serge* allowed Chabrol to begin work immediately on a second film, *Les Cousins* (1958; released in the United States in 1959 as *The Cousins* by Films-Around-the-World). In many ways a companion piece to *Le beau serge, Les Cousins* is about Charles, a hard-working provincial law student at the Sorbonne who is humiliated and ultimately destroyed by his decadent city cousin, Paul. A considerable commercial and critical success, the film won the Golden Bear at the Berlin Film Festival.

Chabrol's early triumphs gave him the means to help his friends get started in film making also. During the late 1950's his production company produced Jacques Rivette's *Le Coup du berger* and *Paris nous appartient,* Eric Rohmer's *Le Signe du lion,* Philippe de Broca's *Les Jeux de l'amour* and *Le Farceur,* Jacques Doniol-Valcroze's *L'Eau à la bouche,* and Jacques Gaillard's *La Ligne droite.* Chabrol appeared in small roles in several of those films, and he was the technical adviser for Jean-Luc Godard's landmark 1959 film, *Breathless.*

Chabrol's third feature, *A double tour* (Double Twist, 1959), unlike his previous films, was photographed in color on a generous budget provided by an international production company. The precursor of his later murder melodramas, *À double tour* concerns the murder of a beautiful young woman by her lover's mentally unbalanced son. Jean-Paul Belmondo had a supporting role in the picture, which was somewhat belatedly released in the United States under the title *Leda* in 1961.

With *Les bonnes femmes* (1960) Chabrol made the first of a series of box office disasters that led to his temporary eclipse during the mid-1960's. An unsentimental study of four Paris shopgirls and their pathetic attempts to find love, the film was dismissed as tawdry and depressing by French critics. Chabrol, however, maintained that it was his finest work, and by 1966, when its producers, the Hakim brothers, released it to American art houses, many critics had come around to Chabrol's way of thinking. Most critics also agreed with Chabrol's own assessment of *Les Godelureaux* ("The Fops," 1960), a grotesque rehash of the themes of *Les Cousins* that the director has said was produced as a joke because he needed the money. In *L'Oeil du malin* (The Evil Eye, 1962), which was released in the United States as *The Third Lover,* Chabrol explores the complexities of a love triangle. An unsuccessful French journalist, living in Germany, becomes obsessed with the apparently idyllic marriage of a couple he comes to know there. After discovering that the wife has a lover, he reveals this to the husband, who murders her. In retrospect, the film has received a favorable critical evaluation, but at the time of its release it was a box-office failure.

In 1962 Chabrol completed *Ophélia,* an unconvincing reworking of *Hamlet* that its producers released only after his next film, *Landru,* scored a modest commercial success. Most critics felt that the producers' hesitation had been justified, and *Ophélia* had to wait unil 1974 to be released in the United States by New Line Cinema.

CLAUDE CHABROL

Landru (1962; Embassy, 1963), scripted by Françoise Sagan, is about the World War I French mass murderer who also inspired Charles Chaplin's film, *Monsier Verdoux.* As the bourgeois French Bluebeard, Charles Denner gave an imposing performance, and the ladies that he neatly dispatched at his suburban villa provided cameo roles for such actresses as Danielle Darrieux and Hildegard Knef.

Since *Landru* was unable to offset the commercial failure of *Ophélia* and the films that had preceded it, Chabrol was forced into inactivity for about two years after making *Landru.* In 1964 he staged a production of *Macbeth* at the Théâtre Récamier that was coolly received. He was finally reduced to directing potboilers, beginning with a series of spy-spoof thrillers extravagantly titled *Le Tigre aime la chair fraîche* (The Tiger Likes Fresh Meat, 1964), *Marie-Chantal contre le Docteur Khâ* (1965), and *Le Tigre se parfume à la dynamite* (The Tiger Uses Dynamite for Perfume, 1965).

A spy melodrama set in Nazi-occupied France, *La Ligne de démarcation* (1966) constituted a more serious effort. The next film of Chabrol's "commercial" period, *Le Scandale* (1966) was an attempt to break into the international market by featuring a well-known American star, Anthony Perkins, and by preparing an English language version, called *The Champagne Murders* (Universal, 1966). The Hitchcockian murder thriller was well received in France, but the badly cut American version was a disaster at the box office.

After *Le Scandale,* Chabrol began his fruitful association with André Génovès, who has produced most of his subsequent films. ("I can say of all my previous producers that I hated them and they hated me," Chabrol told Roger Ebert of the New York *Times* on November 29, 1970.) The first collaboration of Chabrol and Génovès, *La Route de Corinthe* (1967), a lighthearted spy-film parody set in Greece, failed to attract much attention, but their second film, *Les Biches* (The Does, 1968), was an international success, assisted, no doubt, by its theme of lesbianism. A hit on the festival circuit, especially at the 1968 New York Film Festival, *Les Biches* did a brisk business in the United States after its release by Jack H. Harris in 1968.

Set in Paris and St. Tropez, *Les Biches* explores an unusual triangle: a chic, wealthy photographer of lesbian leanings (played by Chabrol's wife and frequent star, Stéphane Audran), a seductive architect (Jean-Paul Trintignant), and an ambivalent waif (Jacqueline Sassard). The architect breaks up an affair between the two women by sleeping with the waif and then forming a more lasting liaison with the photographer. For a time they form an uneasy *ménage a trois*, but murder eventually breaks up the threesome. Although Pauline Kael pronounced the film an "empty attempt at classy eroticism" (*New Yorker*, October 12, 1968), the majority of critics were more impressed. "It is a tricky subject poised on the brink of either tiresome *marivaudage* or tasteless titillation," wrote Tom Milne in the London *Observer* (January 12, 1969), "but Chabrol picks his way through it with sure-footed ease, thanks to impeccable performances from his cast . . . and a coolly formal style, full of graceful arabesques."

Reviewers almost unanimously admired Chabrol's subtly nuanced psychological thriller, *La Femme infidèle* (1968; Allied Artists, 1969), starring Stéphane Audran and Michel Bouquet. Set in the affluent suburbs of Paris, the film traverses familiar territory for Chabrol, since it is about a middle-class husband who murders his wife's lover, but it draws its power from Chabrol's delicately controlled delineations of the characters and their motivations and his mesmerized observation of bourgeois manners.

In *Que la bête meure* (1970; *This Man Must Die*, Allied Artists, 1970), based on the novel *The Beast Must Die* by Nicholas Blake, the director explores the theme of revenge, as a distraught father hunts down the hit-and-run killer of his son. "The film is brilliant for sheer storytelling alone," wrote William Wolf in *Cue* (October 24, 1970). "But there is so much more—an assortment of intriguing characters, possibilities of outcome and motivation stemming from the people rather than from plot twists, and a complex study of what can happen when life is ruled by a thirst for revenge."

At once a murder thriller and a bizarre love story, *Le Boucher* (1969; Cinerama, 1971) deals with an improbably sophisticated provincial schoolteacher and the town butcher who courts her with choice cuts of meat. When she refuses to sleep with him, the outwardly gentle butcher reveals his inner turmoil by carving up several of the town's women. The film received praise for the performances of Stéphane Audran and Jean Vanne as well as for Chabrol's Breughelian portrayal of small town life.

Chabrol's films of the early 1970's have failed to generate the critical excitement of their immediate predecessors. Critics could work up little enthusiasm for *La Rupture* (1970), which stars Miss Audran as a young mother whose husband goes berserk on LSD. Somewhat better received was *Juste avant la nuit* (1971), about some chic suburban Parisians who try to overlook the fact that the husband of one of them has murdered the wife of another. Both films were shown at the 1973 New York Film Festival. A Chabrol film so far unavailable to American audiences is *Docteur Popoul* (1972), a black comedy costarring Jean-Paul Belmondo and Mia Farrow, which has to do with a woman-chasing young doctor who prefers his conquests to be ugly.

Expensively produced in English and French versions with an international cast, another homage to Hitchcock, *Ten Days Wonder* (Levitt-Pickman, 1972), was, in the opinion of most American and British critics, a florid, boring, and mannered adaptation of a 1947 Ellery Queen mystery novel. For all its religious overtones, it had more style to offer than substance. Its puppet-like characters included Orson Welles and Anthony Perkins as the father and adopted son in a contemporary wealthy English family living in Alsace, whose members have affected, among other eccentricities, the lifestyles of the 1920's.

Les Noces rouges (1973; *Wedding in Blood*, 1974) was suggested to Chabrol by a notorious double murder that actually took place in the French provinces in 1970. In his version of the case, a deputy mayor poisons his sickly wife and, with his mistress' help, murders her husband, the pompous mayor of the town. Once again critics admired Chabrol's stylish treatment of murder among the provincial bourgeoisie, but they justifiably complained that they experienced a feeling of *déja vu*.

Critics were only slightly more charitable towards Chabrol's *Nada* (1974; *The Nada Gang*, New Line Cinema, 1974), his excursion into the genre of the political thriller or melodrama made famous by director Costa-Gavras. Based on Jean-Patrick Manchette's novel *Nada*, the film deals with the kidnapping of the American ambassador to France by a gang of six anarchists, in order to make the point that all terrorism, whether committed by the Left or by the state, is equally reprehensible. Unlike Costa-Gavras, however, Chabrol is not a political partisan, and some reviewers felt that his ambivalence and lack of moral passion and outrage deadened the ultimate impact of *The Nada Gang*. Others complained of its clichés, hackneyed characters, and delayed suspense.

Chabrol has contributed episodes to three omnibus films: "Avarice" in *Les sept péchés capitaux* (1961); "L'Homme qui vendit la Tour Eiffel" in *Les plus belles escroqueries du monde* (1963); and "La Muette" in the 16mm. film *Paris vu par . . .* (1966). With Miss Audran he took the principal role in "La Muette," and he has taken minor parts in several of his other films.

On December 4, 1964 Claude Chabrol married Stéphane Audran, who has appeared in most of his films since *Les Cousins*. They have one son, Thomas. By a previous marriage, on June 26, 1952 to Agnès Marie-Madeleine Goute, Chabrol has two sons, Jean-Yves and Mathieu. The French director has been described as a "droll, gentle man" who is short and somewhat rotund. Although he has often been compared to Alfred Hitchcock, most *cinéastes* agree that Chabrol is far more concerned with subtleties of character and nuances of relationships than the Anglo-American master of suspense. "The influence of Hitchcock for me has been exaggerated," Chabrol told Jerry Parker of *Newsday* (October 7, 1970). "I have enjoyed his films very much and learned very much. But others have influenced me more. My three greatest influences were Murnau, the great silent film director . . . , Ernst Lubitsch, and Fritz Lang." A retrospective of Chabrol's films was held at the Museum of Modern Art in New York in 1970.

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CHASE, LUCIA (lū'shä)

Mar. 24, 1907- Ballet company manager
Address: b. c/o American Ballet Theatre, 888 Seventh Ave., New York 10019; h. 720 Park Ave., New York 10021

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1947.

When the American Ballet Theatre celebrated its thirty-fifth anniversary in January 1975 with a gala performance at Manhattan's City Center, the audience gave a standing ovation to Lucia Chase and Oliver Smith, codirectors of the dance company for three decades. Miss Chase, a gifted dancer-actress, was a charter member and principal dancer of the Ballet Theatre, as it was originally known, before assuming the directorship in 1945. Her generous financial support during the lean years of the 1950's and 1960's virtually insured the eclectic company's survival. As chatelaine of a highly trained complement of dancers and creative choreographers, she has guided such superlative talents as Jerome Robbins, Michael Kidd, Alicia Alonso, and Erik Bruhn.

The third of the five daughters born to Irving Hall and Elizabeth Hosmer (Kellogg) Chase, Lucia Chase was born on March 24, 1907 in Waterbury, Connecticut, where her father was president of the Waterbury Watch Company, manufacturer of Ingersoll watches. An imaginative and artistic child, Miss Chase frequently appeared in children's plays in her hometown. "From the time I was three, I always wanted to be an actress," she told John Gruen in an interview for *Dance* Magazine (January 1975). "I always wanted the stage, and my mother and father were very good about it." Encouraged by her parents, she enrolled at the Theatre Guild School in New York City after graduating from St. Margaret's School in Waterbury. Her dramatic coach, Rouben Mamoulian, immediately recognized and cultivated her instinctive pantomimic ability, a skill invaluable to a dancer. In addition to her acting classes, she took piano lessons and studied voice with Mme. Gaudenzi, tap dancing with Ned Wayburn, and ballet at the Vestoff Serova School. In 1926 Miss Chase married Thomas Ewing Jr., a World War I aviator, polo player, and vice-president of the Alexander Smith and Sons Carpet Company, which his great-grandfather had founded in the 1800's. Although she continued her dramatic studies and occasionally gave voice and dance recitals, Miss Chase did not seriously consider a professional career until her husband's unexpected death from pneumonia in 1933.

LUCIA CHASE

In the mid-1930's she studied ballet under Mikhail Mordkin, a former premier danseur and ballet master of the Bolshoi Theatre who had been one of Anna Pavlova's most brilliant partners. As a performing outlet for his more talented and ambitious pupils, Mordkin established the Mordkin Ballet Company in 1937. Within a year the company had become a professional organization and Miss Chase one of its principal dancers. She danced the title role in *Giselle,* Lise in *La Fille Mal Gardée,* and leading roles in *The Goldfish, Trepak,* and other Mordkin ballets.

When Richard Pleasant, the manager of the Mordkin Ballet, founded the American Ballet Theatre (originally known simply as The Ballet Theatre) around the nucleus of the Mordkin group, Miss Chase became an enthusiastic charter member and a major financial backer. Working under a group of innovative, unconventional choreographers, among them, Mordkin, Michel Fokine, Agnes de Mille, Antony Tudor, and Eugene Loring, the Ballet Theatre opened to rave reviews at the Center Theatre in New York City on January 11, 1940. Its initial SRO season featured eighteen ballets, including *Les Sylphides, Ballet Mécanique, Peter and the Wolf, Lilac Garden, Black Ritual, Giselle,* and *Swan Lake.* Miss Chase created the roles of the Girl in Loring's Saroyan-inspired *The Great American Goof* and Minerva in Tudor's *Judgment of Paris,* an interpretation that Grace Robert described as "one of the more compelling performances in the contemporary theatre." "[Her] characterization has a strong emotional impact that is impossible to experience with indifference," Miss Robert wrote in her *Borzoi Book of Ballet.* The following year, Miss Chase danced the title role in *Princess Aurora,* the Greedy One in de Mille's *Three Virgins and the Devil,* the Queen in *Bluebeard,* and a leading role in *Dark Elegies.* In subsequent seasons, she created the roles of the Nurse in *Romeo and Juliet,* the Eldest Sister in *Pillar of Fire,* Pallas Athena in *Helen of Troy,* and Innocent in *Tally-Ho,* among others. She also appeared as the Ballerina in *Petrouchka,* the Prelude in *Les Sylphides,* and Cerito in *Pas de Quatre.*

Miss Chase's career as a dancer extended up to 1960, when both she and Nora Kaye, the Ballet Theatre's incandescent dramatic dancer, danced for the last time in Antony Tudor's *Pillar of Fire,* one of their most memorable creations and generally agreed to be one of the Ballet Theatre's masterpieces. Over the years, Miss Chase has appeared in all of Tudor's works with the exceptions of *Dim Luster* and *Lilac Garden,* attaining special distinction for her performances in *Pillar of Fire* and *Dark Elegies.* In recent years, despite her retirement from active dancing, Miss Chase has continued to make occasional appearances onstage in such roles as the Princess Mother in *Swan Lake* and the Stepmother in de Mille's *Fall River Legend,* a ballet based on the story of Lizzie Borden. She remains a union member and insists on standing in line with the other dancers to collect her salary. In an article for *Dance* magazine (August, 1971), Olga Maynard maintained that Miss Chase helped to preserve the strong dramatic spirit that the Ballet Theatre inherited from Mordkin: "Coming too late to the classic technique to become a truly proficient classicist, she drew on her talents and training to make herself a fine character dancer." Walter Terry, the dean of American dance critics, agrees that Miss Chase's real ability is in dramatic repertory rather than in classical ballet. "She is a superb dramatic dancer and a brilliant comedienne," Terry wrote during the peak of her performing career, "and her presence in these capacities would enhance any company, whether she controlled it or not. . . . In many of her dramatic assignments she is without peer."

Pleasant's dream of a truly American ballet company has been nurtured by Lucia Chase and her associates. After Pleasant's resignation in 1941, the Ballet Theatre was managed by impresario Sol Hurok until 1945 when Miss Chase and her colleagues decided that Hurok's emphasis on the "Russian" element was smothering the company's native personality. Asked to become the Ballet Theatre's new managing director, Lucia Chase agreed only on condition that Oliver Smith, the brilliant theatrical designer who had mounted the company's production of *Fancy Free* in 1944, share the job with her. Their mandate as codirectors has spanned thirty years. In 1974 Antony Tudor became associate director.

Under the new management, the Ballet Theatre scored an impressive number of artistic coups in the late 1940's. Following a well received stand at the Covent Garden Royal Opera House in London, the company played to full houses at its home base in New York City and on tour. Among the major ballets introduced were George Balanchine's *Theme and Variations,* Tudor's *Shadows of the Wind,* and a sumptuous new production of *Giselle.* Financially, the troupe was less successful, despite the establishment of the tax-exempt Ballet Theatre Foundation, a determined campaign to obtain public or private grants, and generous donations from Miss Chase. On the road for most of the 1950's, the Ballet Theatre toured Europe and South America and crisscrossed the United States in a series of one-night stands. The most notable addition to the repertory was *Miss Julie,* in 1958. With only a handful of bookings for 1959, the company temporarily disbanded.

Reactivated on the occasion of its twentieth anniversary, the company performed *Pas de Deux,* a new ballet choreographed by Herbert Ross, Birgit Cullberg's *The Lady From the Sea, Pillar of Fire,* and *Giselle* at the Metropolitan Opera House in New York City in April 1960. Critics generally agreed that the 1960 and 1961 New York seasons were artistically disappointing, marred by a lack of significant new works, insufficient rehearsals, and inadequate planning. Overseas tours, on the other hand, were exceptionally well received. With Maria Tallchief as guest artist, the American Ballet Theatre took its diversified repertory of more than 100 ballets to the Soviet Union in 1960 and 1966, to South America in 1964, and to an international dance festival in Cuba in 1960 under the auspices of the President's Special International Program for Cultural Relations.

In the spring of 1965 the American Ballet Theatre celebrated its twenty-fifth anniversary at the New York State Theatre of the Lincoln Center for the Performing Arts in New York City. Miss Chase raised the money for the sold-out performances, which showcased six new ballets, including Jerome Robbins' *Les Noces,* Glen Tetley's *Sargasso,* and Agnes de Mille's *The Wind in the Mountains* and *The Four Marys.* Delighted critics called the program of twenty-seven ballets by eighteen choreographers "exciting" and "challenging" and complimented the company on its "most successful season ever." "We were determined to go out in a blaze of glory," Miss Chase told Jean Battey Lewis in an interview for the Washington *Post* (July 12, 1970). "We didn't know whether we had a future or not but we wanted to finish on a high note."

On the verge of financial collapse by November 1965, the American Ballet Theatre was literally rescued at the last minute by an emergency $100,000 grant from the National Council on the Arts. The council also offered $250,000 for a national tour. The Ford Foundation conspicuously ignored the American Ballet Theatre in favor of George Balanchine's New York City Ballet and the School of American Ballet in its multimillion-dollar dance grant in 1963. Miss Chase, the financial saviour of the company since its inception, had been warned by her lawyers that she could no longer afford to donate huge sums of money annually to the faltering company. "With or without me, the American Ballet Theatre must go on," Miss Chase insisted to Walter Terry in an interview for the New York *World Journal Tribune* (October 30, 1966). "I feel that there should be at least two great ballet companies in America. . . . We can and should be friendly rivals, just like Yale and Harvard. I always screamed myself hoarse for Yale, but I certainly didn't want Harvard to go by the boards. We are very different from the New York City Ballet," she continued. "We are not a one-choreographer company, and I know that for us, our cornerstone was and is right."

Lacking an adequate theatre and sufficient rehearsal facilities in New York City, the American Ballet Theatre had moved its home base to Washington, D.C. in late 1962, hoping to find a permanent residence at the proposed national cultural center. In December 1968 the management of the realized center, the Kennedy Center for the Performing Arts, announced that the group had been named its official ballet company. In accepting the designation, which she termed "a great honor," Miss Chase recalled that the American Ballet Theatre had taken ballet to each of the fifty states and had represented the nation abroad in fifty-five different countries during its fifteen international tours. "We rate it, we deserve it, and we've earned it," she told one interviewer. "It's taken us thirty years to build our repertory and it's a showcase of American dance. Nobody can match our diversity." Miss Chase's original plans called for two annual four-week seasons at the Kennedy Center and resident annual seasons in New York City, Chicago, Los Angeles, Houston, and Dallas. In anticipation of the company's première in Washington, she revived *Petrouchka* and *Romeo and Juliet* and asked David Blair, the dancer and choreographer from the Royal Ballet who had staged the company's lavish full-length productions of *Swan Lake* and *Giselle*, to design a new *Sleeping Beauty*. To augment the modern dance repertory, she added two works by José Limon, *The Moor's Pavane* and *The Traitor*, and commissioned Duke Ellington to compose the score for *The River*, an Alvin Ailey ballet.

Chastised by some balletomanes for resorting more and more to revivals at the expense of new works by talented young choreographers, the American Ballet Theatre has, in the past few years, regularly scheduled such staples as *Fall River Legend*, *Dark Elegies*, *Les Sylphides*, *Theme and Variations*, and *Pillar of Fire*. In 1974 Natalia Makarova, the superlative prima ballerina who defected to the American Ballet Theatre from the Kirov Ballet, staged a stunning version of Act III of Petipa's *La Bayadère*. Under a three-year Rockefeller Foundation grant to develop new talent, the company mounted productions of *Harbinger*, *Pulcinella Variations*, and Keith Lee's imaginative Cole Porter ballet.

As the artistic director of the American Ballet Theatre—Oliver Smith generally attends to the music and the staging—Miss Chase guides the careers of dozens of dancers. She promotes students from the Ballet Theatre School to the company; singles out a corps de ballet member for a featured role; selects the dancers; negotiates contract terms, with Smith's advice; chooses and casts the ballets; and, after consultation with the regisseur, sets the programs. Convinced that no single person is capable of supervising the staging of both classical and modern ballets, she routinely hires the work's choreographer or, in the case of a classical ballet, a specialist. She attends rehearsals faithfully and watches every performance from the front. "You have to know what your dancers are doing," she explained to John Gruen. "You have to see how they're coming over. Dancers come and tell me how well they're doing, but I prefer to see for myself."

Thirty-five years to the day since its first New York City performance, the American Ballet Theatre offered on January 11, 1975 a gala anniversary program. Directed principally by Donald Saddler, a charter member of the Ballet Theatre and a Tony-award-winning choreographer, the program was hailed as "a winner" by Walter Terry. "It was swiftly paced, not overlong, and it interwove the brilliance of American Ballet Theatre's current dancers with the wonderful radiance of yesterday's returning alumni," he wrote in an article for *Saturday Review/World* (March 8, 1975). Among the latter were Agnes de Mille, Nora Kaye, Erik Bruhn, John Kriza, and André Eglevsky, as well as Lucia Chase. Miss Chase and Miss Kaye recreated their original roles in a scene from *Pillar of Fire*. On hand to manifest the exceptionally high quality of the current company roster were such contemporary Ballet Theatre stars as Cynthia Gregory, Natalia Makarova, Gelsey Kirkland, Mikhail Baryshnikov, Ivan Nagy and Fernando Bujones. At intermission Miss Chase and her codirector, Oliver Smith, were awarded the Handel Medallion, the highest cultural citation New York City can bestow. Miss Chase's medal was inscribed: "Lucia Chase, whose vision and dedication have immeasurably enriched American dance."

Among the numerous honors that have been bestowed on Miss Chase are the Capezio and the Dance Magazine awards and an honorary degree of doctor of humane letters from the University of Wisconsin, the first American institution of higher learning to offer dance as a credit course and major. A trim, petite woman with chestnut hair and green eyes, Lucia Chase looks years younger than her age. She exercises daily and follows a dancer's diet of lean meats and salads, with an occasional lapse into a rich dessert. A gregarious woman, Miss Chase enjoys entertaining family and friends at her duplex apartment on Park Avenue. In the summers she relaxes whenever possible at the family's ocean-side retreat in Narragansett, Rhode Island. Her elder son, Thomas Ewing, was lost at sea in a sailing accident in 1963; her younger, Alexander, who lives in New York, has been business manager for the Robert Joffrey Ballet. Looking back on her three and a half decades with the Ballet Theatre, she told John Gruen: "I've had thirty-five years of glorious artistic and personal fulfillment. But what is even more important is that we've become a showcase for American ballet all over the world. That's been the greatest fulfillment of all."

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CHEEVER, JOHN

May 27, 1912- Writer
Address: h. Cedar Lane, Ossining, N.Y. 10562

His six collections of short stories and three novels go far to explain why John Cheever, the leading exponent of the carefully fashioned *New Yorker* story, has been called by John Leonard "the Chekhov of the suburbs." Cheever has become the master of his own cultural domain, depicting it with penetration, satiric wit, and compassion, and using suburbia as a microcosm to illuminate the rootlessness and restlessness endemic to twentieth-century American life. Since the 1930's, when Cheever's short stories began to appear in the *New Yorker*, critics have admired his "sad, licked lyricism," his pellucid prose style, his extraordinary ear for speech, and his ability to convey both a sense of life's fragility and its possible renewal. Cheever is a moralist who affirms traditional values, although he is an expert chronicler of their decay. His long association with the *New Yorker* and his obsessive focus on the malaise of suburban living strike some critics as restricting, but others consider him one of the most subtle and sophisticated prose writers in the United States today.

John Cheever has spent much of his life in small towns similar to those he has depicted in his fiction. Born on May 27, 1912 in Quincy, Massachusetts, where he grew up, he is one of two sons of Frederick Lincoln and Mary (Liley) Cheever, an Englishwoman. His earliest memories are of being read to, for in those "Athenian twilight years," as he has called them, reading was a favorite entertainment of New England families, even of those who were not particularly erudite. Cheever's parents did impose some censorship on books, however, allowing him Dickens, Jack London, and Robert Louis Stevenson, but forbidding him Edgar Allan Poe, whom he was forced to read on the sly. Cheever, who began to write at about the age of ten, was educated at Thayer Academy, a prep school in South Braintree, Massachusetts, where he was, according to his own confession, a "quarrelsome, intractable . . . and lousy student." When he was expelled at the age of seventeen, his formal education ended and his literary career began. His first short story, "Expelled," was accepted for publication by Malcolm Cowley, then editor of the *New Republic.* Since then Cheever has continued to educate himself, being an omnivorous reader with what he calls an "untrained intelligence."

During the 1930's Cheever lived mostly in New York City, publishing stories in the *New Republic, Collier's, Story,* the *Atlantic* and, above all, in the *New Yorker.* In addition to holding several odd jobs in and around New York, he taught advanced composition at Barnard College, although he dislikes teaching because "it takes such a lot out of you." Unlike many writers during that period, he was not, as he says, "politically obsessed;" instead, the social ferment prompted him to reread the Russian classics. The moral preoccupations of the Russian masters are apparent in his first collection of stories, *The Way Some People Live* (Random House, 1943). Reviewing it for the *Saturday Review of Literature* (April 24, 1943), Struthers Burt thought the thirty sketches furnished undeniable proof of Cheever's gifts as a short story writer and potential novelist. Other reviewers qualified their praise for the book by pointing out that many of the pieces were essentially mood portraits, what Diana Trilling called "strongly worded hints" rather than fully developed stories.

The Way Some People Live appeared while Cheever was completing a four-year stint of army duty during World War II. After the end of the war he wrote television scripts, including some for the "Life with Father" series, but his primary interest continued to be the writing of short stories. By 1951, the year in which he became a Guggenheim Fellow, Cheever already had a solid reputation as a short story writer, a reputation that was consolidated with the publication of fourteen of his *New Yorker* pieces in *The Enormous Radio and Other Stories* (Funk, 1953). The collection included some of his most frequently anthologized stories, including the title piece about a radio that broadcasts the scandals and woes of its owner's apartment house.

In 1954 Cheever received the Benjamin Franklin Short Story Award for "The Five-Forty Eight," and in 1956 he was honored with the O. Henry Award for "The Country Husband." In the latter year he won a National Institute of Arts and

Letters Award that helped finance a trip to Italy, the setting for some of his later fiction. A third collection of his stories, *The Housebreaker of Shady Hill* (Harper, 1958), established Cheever, as Robert R. Kirsch observed in the Los Angeles *Times* (September 21, 1958), as "the master chronicler of that pale province of the upper middle class" known as suburbia. Like other critics, Kirsch praised Cheever's ability to "wring depth and excitement" from such a limited world but felt he would do well to move on to other themes and other places.

Coming when it did, that advice seemed somewhat gratuitous. Cheever had already done precisely that the year before, in his first novel, *The Wapshot Chronicle* (Harper, 1957), which deals with a variety of characters in depth, against settings that range from St. Botolphs, a New England port town, to New York City, Washington, D.C., Boston, and the Pacific. The novel traces the decline, in the first half of the twentieth century, of a family founded in the times of the American Revolution, contrasting its inglorious present with its illustrious past. One of its principal characters, Leander Wapshot, whose ancestors once sailed the world in their own ships, commands a decrepit excursion launch in his old age and sponges off his Cousin Honora, the only Wapshot left with any means. After his ship founders in a storm, he is reduced to writing his Rabelaisian memoirs, his wife having converted the hulk of his boat into a "Floating Gift Shoppe." He tries to instill his love of life into his sons, Moses and Coverly, who are sent to make their fortunes in distant places. Alternately ribald and poignant, their escapades are a response to the injunction left by their father in a note found in a book after his death: "Stand up straight. Admire the world. Relish the love of a gentle woman. Trust in the Lord."

The novel had a mixed critical reception. Carlos Baker, writing in the *Saturday Review* (March 23, 1957) and Donald Malcolm, reviewing it for the *New Republic* (June 3, 1957), felt that although Cheever had rendered individual episodes and characters brilliantly, the work did not stand up as a novel. Similarly, Maxwell Geismar in the New York *Times* (March 24, 1957) regarded the book as "entertainment . . . which hovers on the edge of a more serious purpose." On the other hand, the *Times Literary Supplement* reviewer (October 18, 1957) had only the highest praise for Cheever's "inexhaustible flow of inventiveness," insisting that the seemingly unrelated incidents belied an intricate and subtle design. In *Commonweal* (May 17, 1957) William Esty pointed out that the very critics who attacked the book for not really being a novel had not raised that objection with Albert Camus' *The Fall*. In Esty's view, Cheever, more than Camus, demonstrated a love of created things, an ability to evoke the sights, sounds, colors and smells of the real world. In 1958 *The Wapshot Chronicle* won the National Book Award for fiction.

JOHN CHEEVER

In a sequel to the novel, *The Wapshot Scandal* (Harper, 1964), which takes place several years after Leander's death, the surviving members of the clan try to maintain their tenuous hold on life in a world bristling with missiles and computers and filled with the muted horrors of suburbia. Of all the Wapshots, only Cousin Honora has remained in the Yankee village of St. Botolphs. Coverly and his wife Betsy are trapped in Talifer, a Far Western missile base that is under such tight security that its name never appears in the newspapers. In that surreal world, where official non-being has driven its inhabitants paranoid, evil is personified by Dr. Cameron, a brillant maker of bombs and destroyer of souls. Other nightmares await Leander's son Moses who, with his wife Melissa, has settled in Proximer Manor, a New York suburb. There the veneer of respectability barely hides rampant adultery, suicide, and alcoholism; and there too, out of boredom, Melissa takes a teen-age delivery boy for her lover, while her husband succumbs to drink and insolvency. Scandal even strikes Cousin Honora, who is tracked all the way to Rome for not paying her income tax. In their individual ways the Wapshots ultimately triumph over their ordeals, and the novel ends on a faint note of hope.

Most critics praised *The Wapshot Scandal* as a visionary and evocative portrayal of the contemporary human dilemma, and one made even more poignant by Cheever's gift for detachment and understatement. Calling it a work rich in myth and allusion, Elizabeth Janeway in the New York *Times* (January 5, 1964) observed that Cheever is one of the few writers today who can use "the objects, the scenes, and the attributes of contemporary life for the purposes of art." Glenway Wescott in *Book Week* (January 5, 1964) felt that Cheever had produced a work of great depth and complexity, whose multiple strands are "rendered numinous and meaningful by their juxtaposition." One of the few dissenters, Alan Pryce-Jones, writing in the New York *Herald Tribune* (January 4, 1964), objected that the book lacked inner coherence, but the majority of critics believed that minor inconsistencies of character and an episodic plot were inconsequential, Cheever's purpose being to depict the environmental forces that shape people's destinies. *The Wapshot Scandal* earned Cheever the Howells Medal for Fiction in 1965, a prestigious award presented by the American Academy of Arts and Letters for the best work of American fiction in a five-year period. Although flattered, in commenting on the honor, Cheever said: "I don't think that you can divide American fiction into five-year periods, and I don't consider American fiction to be a competitive sport."

Three years before *The Wapshot Scandal* appeared, Cheever published the prophetically titled *Some People, Places and Things That Will Not Appear in My Next Novel* (Harper, 1961), a collection of eight stories and an essay. Most of the characters in the stories are plagued with contradictions, and in stories such as "Boy in Rome," "Brimmer," and "The Duchess," Cheever discloses the discrepancies between appearance and reality through a startling series of reversals. His purpose in that book, as he stated in an accompanying essay, was to ban from his fiction themes and locales that "throw so little light on the way we live." His next collection of stories about people imprisoned in their psychic purgatories, *The Brigadier and the Golf Widow* (Harper, 1964), displayed far greater inventiveness. Several of its pieces deal with expatriate life, while others are clearly experimental—a distinct departure for Cheever. One of its stories, "The Swimmer," was later made by Eleanor and Frank Perry into an interesting failure of a movie that starred Burt Lancaster.

In his savage and challenging third novel, *Bullet Park* (Knopf, 1969), the chaos, irrationality, and latent horror of suburban life assume monstrous proportions. The fate of its two main characters, Eliot Nailles and Paul Hammer, as the pun on their names suggests, is inextricably linked. The first part of the novel focuses on Nailles, a mouthwash executive and uxorious husband whose teen-aged son develops an *angst* and refuses to get out of bed. Before his cure is effected by a mysterious agency, the novel shifts abruptly to a first-person narrative by Hammer, the illegitimate, psychopathic offspring of an eccentric mother and a socialist millionaire. Urged by his mother to dramatize the plight of America's corrupt society by murdering one of its more exemplary members, he comes to the suburb of Bullet Park, where he tries to kidnap and immolate Nailles' son on the altar of the local church. The boy's father, warned by a swami in which Hammer had confided, rescues his son at the last minute, and Hammer is packed off to a lunatic asylum. In the end Nailles resumes his everyday life ("as wonderful, wonderful . . . as it had been")—an irony that the reader of *Bullet Park* can well appreciate, Cheever having demonstrated that Nailles' entire life has been stitched out of nothing but terror and pain.

Widely reviewed and read (as a Book-of-the-Month Club selection for June 1969), *Bullet Park* prompted a considerable amount of symbol-hunting and speculation on the part of critics. While most of them agreed that the novel was rich, as is usually the case in Cheever's fiction, in mordant wit, moral sensitivity, and social insight, others took exception to its episodic construction, confusing shifts in time and points of view, and uneasy mix of realism and bizarre fantasy. And some reviewers found the symbolism of such surnames as Hammer, Nailles, Hazzard, and Ransom, and of such place names as Powder Hill and Bullet Park obvious and contrived.

His most recent collection of short stories, *The World of Apples* (Knopf, 1973), seemed to his host of admirers further documentation of their contention that he is the foremost writer of short fiction in the United States today. Admiring their lapidary quality, Christopher Lehmann-Haupt wrote in the New York *Times* (May 10, 1973) that the ten pieces in the book "form a whole that surpasses in its complex beauty even its best parts." A fellow short story writer and novelist, L. Woiwode ranked Cheever with Chekhov in his review for the New York *Times* (May 20, 1973): "He shares Chekhov's gentility, ingenuous warmth, humor . . . and all-seeing eye for the absurdities of the world and the foibles and weaknesses of humankind." In the *Atlantic* (June 1973) John Leonard also compared Cheever to Chekhov, pointing out that in the works of both writers seemingly inconsequential events dramatize the inevitable sadness of lives in which the saving grace of love is seldom reciprocated.

John Cheever married Mary M. Winternitz on March 22, 1941. They have three grown children: Susan, Benjamin Hale, and Fredrico. The house in Ossining, New York in which Cheever lives was built in 1799. He believes in marriage and the nuclear family, attends church regularly, and divides his days between the sedentary task of writing and such vigorous physical activity as sawing wood, clearing the underbrush from his property, and taking long walks in the woods with his dogs. Although usually a rapid writer, Cheever spent months working on "The Swimmer" and four years on *The Wapshot Scandal*. Generous in his judgments of other writers, he is reluctant to talk about his own fiction and usually manages to leave the United States when one of his books is about to be published. Nevertheless, he allows graduate students working on dissertations to visit him and discuss his novels and short stories. He remains serenely indifferent to what reviewers and critics have to say about his work and never rereads his fiction. As he once told an interviewer, he views his career as being like that of a long distance runner. "I'm very much interested in where I'm going, not at all in where I've been," he explained. Cheever is a member of the National Institute of Arts and Letters and the Century club in New York City.

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CHIANG CH'ING

1913(?)- Chinese political leader
Address: b. c/o Central Committee of the Communist Party of China, Peking, People's Republic of China

The most powerful woman in the world's most populous nation is Chiang Ch'ing, leader of the hard-line Maoist faction in the ruling Politburo of the Chinese Communist Party (CCP) and wife of party Chairman Mao Tse-tung. A former actress who is some twenty years younger than her octogenarian husband, the energetic, aggressive Miss Chiang, as she is generally called, contented herself with the inconspicuous role of wife and mother for more than two decades, until 1963, when her husband assigned her the task of reforming the arts, and especially the theatre, in ideological preparation for his all-out purge of "revisionists" in the CCP bureaucracy. In that purge, known as the Great Proletarian Cultural Revolution, Miss Chiang emerged, in 1966, as the firebrand whose speeches and guidance inspired the massive wave of youthful Red Guards which swept throughout China demanding a return to "pure" Maoist revolutionary principles. With the waning of the Cultural Revolution, in 1969, Miss Chiang's prominence diminished, but she remained a power in the Politburo and recently she returned to prominence as a major figure in the implementation of Mao's 1974 dictum that the country "settle down" and unify itself after its period of rerevolutionizing agitation. As adviser to the Cultural Revolution Committee of the People's Liberation Army, Miss Chiang has played a key part in creating troop indoctrination programs, and she remains China's cultural dictator, bringing theatre, music, literature, and art into conformity with the Maoist revolutionary line.

Trustworthy information on Chiang Ch'ing's early life is scanty, and sources of such information often conflict. There is general agreement that she was born into a lower-middle or working class family between 1910 and 1914 in Chucheng, Shantung Province, and that her original name was Luan Shu-meng. In 1921, after their father died, she and her sister moved with their mother to their maternal grandfather's home in Tsinan, the provincial capital. Through the grandfather, a minor functionary in the Shantung Normal School, she was able to attend the primary and secondary adjuncts to that teachers college.

Virtually all the apocrypha ever circulated about Chiang Ch'ing, including scurrilous rumors, can be found in *Madame Mao* (1968), a biography written by Chung Hua-min (a pseudonym) and an American journalist, Arthur C. Miller, and published by the Union Research Institute in Hong Kong. The book offers two versions of how she left home and embarked on an acting career. One is that she ran away to avoid being "sold" by her family. The other is that she was kidnapped and pressed into service as an entertainer, a practice that was not uncommon in China at that time.

CHIANG CH'ING

However it came about, Chiang Ch'ing embarked on an acting career around 1930, studying at the Shantung Experimental Drama Academy in Tsinan and joining a theatrical troupe in the same city. At first using the stage name Li Yun-ho, she became known by the nickname "big Miss Li" because, although her height was medium by Western standards, she was taller than the average Chinese woman. Later, as a motion picture actress, she used the name Lan P'ing. Her film career began in 1934, when she joined the Tien Tung Motion Picture Company in Shanghai as a bit player. About a year later she was hired by the Lien Hua Motion Picture Company, also in Shanghai, which cast her in small parts in the films "God of Liberty" and "City of Scenery" (both 1935), a supporting role in "Blood on Wolf Hill" (1936), the female lead in "Wang Lao Wu" (1937), and a costarring role in "Lien Hua's Symphony" (1937). According to Helen Dudar of the New York *Post* (February 26, 1972), actress Lan P'ing is recalled as "a pretty, primly dressed, unusually reticent girl of limited talents."

Following the occupation of Shanghai at the beginning of the Sino-Japanese War, in 1937, Lan P'ing traveled with a Nationalist theatrical troupe to Chunking, the seat of government of Chiang Kai-shek, president of Nationalist China. After working for a short time for a motion picture studio in Chunking, she entertained Communist troops in Yenen, where Mao Tse-tung had set up the headquarters of his insurgent army. Mao was then cooperating in the fight against the Japanese with his enemy, Chiang Kai-shek.

In their book on Chiang Ch'ing, Chung Hua-min and Arthur C. Miller quote some who knew her in her acting days to the effect that she was "ambitious," and Helen Dudar in her New York *Post* article observed, "Recorded history leans heavily on the memories of refugees who are persuaded that Chiang Ch'ing slept her way across the continent on a course that led inevitably into

Mao's arms." Lin P'ing had been sympathetic to the left for many years, but she apparently did not join the Chinese Communist party until 1939 or 1940, when she met Mao at the Lu Hsun Art Academy in Yenan, where she was teaching dramatics and he had come to give a lecture. It was at that time that she took her present name, conferred on her by Mao. It means "River Green."

The marriage of Mao and Chiang was the fourth for him and the third for her. (She was previously married to Yu Chi-wei, a Communist student activist, and to Tang Na, a film critic and director.) Available sources do not indicate when, if ever, the marriage was solemnized in a formal ceremony. But they do make clear that Mao's comrades in the Communist party hierarchy objected strenuously to his intention to divorce his ailing third wife, Ho Tzu-chen, a party veteran and a survivor of the incredible Long March of 1934-35, in which Mao had led 80,000 of his followers 6,000 miles across numerous mountain ranges and rivers from South China to Yenan. Three-fourths of those who participated in the march perished enroute of hunger, disease, or Nationalist attacks. Finally an agreement was reached whereby the union of Mao and his "new woman" was given party approval provided that Chiang Ch'ing did not take an ostentatious part in party affairs.

For more than two decades Chiang remained in obscurity. She was a quiet companion to Mao during the war between the Communists and the Nationalists that ended with the triumph of the Revolution, on October 1, 1949, and during the early days of the People's Republic she held several posts in the field of cultural affairs, including membership on the Film Enterprise Guidance Committee of the Ministry of Culture, from 1950 to 1954. But she played no public role in the great transformation of Chinese society that was taking place.

During the 1950's two conflicting schools of thought developed among the men who had made the Chinese Revolution. One school, composed of "moderates" or "technocrats," emphasized pragmatism and economic growth; it was willing to make certain accommodations with bourgeois countries and to utilize capitalist-like incentives. The other, more radical school stressed ideological purity, asserting that economic growth would follow if China maintained the proper revolutionary fervor. In the early 1960's the former group was in the ascendant: the radical-inspired Great Leap Forward of 1959-62 had failed miserably, and Liu Shao-chi, titular chief of state and leader of the moderates, firmly controlled the party apparatus, the press, and the labor unions. Mao Tse-tung, head of the radical faction, seemed to have lost the reins of his own revolution.

Edgar Snow in his book *The Long Revolution* (1972) recounts how Mao felt that "the party was following the revisionist (Soviet) road to capitalism—creating a new class, an elite of bureaucratic power wielders, a mandarinate of classes divorced from labor and the people" and how he set out "to proletarianize party thinking and, beyond that, to push the proletariat really to take power for themselves." Chiang Ch'ing was a protagonist in some of the earliest skirmishes of the power struggle. She began to emerge from the shadows in 1962, when her photograph first appeared in the official party newspaper. In 1963 and 1964 she led a campaign to reform traditional Peking drama, advocating, in the words of Edgar Snow, "dramas, operas, and ballets with a proletarian content: plays to be true to Mao's ideas about art for the masses, and plays strongly opposed by the Peking cultural apparatus." Miss Chiang's demand that dramatic works feature contemporary worker-heroes inspired by Mao Tse-tung's thought created much controversy, but over the opposition of many writers, actors, and politicians Miss Chiang succeeded in replacing eight major theatrical works in the traditional repertoire with new, updated versions free of the "revisionist" taint of competitive spirit, glorification of individual achievement, pacifism, and other forms of "bourgeois" sentimentality. The new works included the ballet *Red Detachment of Women*, the opera *The Taking of Tiger Mountain* and the motion pictures *A Great Wall Along the Southern Coast* and *Sentinels under Neon Lights.*

Miss Chiang also helped prepare the first salvo of the Cultural Revolution, fired in October 1965. It came in the form of a critique, written under her supervision, of a play by Wu Han. This seemingly innocuous critique was in reality highly significant, because the play was an allegorical assault on Mao, and Wu Han was linked to powerful figures in the CCP bureaucracy. When those party leaders moved to stem further criticism, Mao intensified his attack. In May the CCP Central Committee repudiated Wu Han and his protectors; in June schools were closed and a purge of the press began; and in August the committee formally adopted the program of the Great Proletarian Cultural Revolution.

To accomplish his revolution within a revolution, Mao relied on his status as a living legend with young soldiers, workers, and students, organized into cadres called Red Guards under the aegis of the autonomous Cultural Revolution Group. From the post of deputy chief—under Chen Po-ta—of the Cultural Revolution Group, Miss Chiang achieved a position of unparalled influence with the Red Guards. During the year 1966 millions of Red Guards descended on Peking from the provinces for a series of mass meetings. It was at the first of these rallies, on August 18, that Chiang Ch'ing's apotheosis occurred. Speaking before 1,000,000 young radicals, she introduced Mao's then close ally Lin Piao, head of the army. The next day, the official news agency ranked her twenty-sixth in the Communist hierarchy.

Miss Chiang's high standing was repeatedly emphasized during the following months. Between August and November she appeared in public on numerous occasions, often occupying the position of honor next to Premier Chou En-lai or Lin Piao. In November she was given the important new post of cultural adviser to the army. A press campaign extolling her virtues culminated in May

1967, when she was credited with having initiated the Cultural Revolution with her theatre reforms. She was closely identified with the Red Guards, and she became known as one of the most outspoken defenders of the purity of Maoism. Her fiery speeches often signalled the fall from grace of high officials, or publicized shifts in Maoist policy. In a typically strident statement, she demanded in December that Mao's enemies "be wiped out once and for all."

Meanwhile, the Cultural Revolution was shaking China to its roots. Red Guards swept over the country, setting up "revolutionary committees" to replace the established power structure in every institution. But members of the old system resisted bitterly and often violently. By the fall of 1967 China was in such an uproar that even the radicals grew alarmed at the forces they had unleashed. As part of a general call for moderation, Miss Chiang told the Red Guards on September 5, "Last year was the time to kindle the flames of revolution. . . . This is the time to sit down, mobilize your brains and study documents. . . . It is a time for reform and self-criticism, to correct one's errors."

For the next eighteen months China swung dizzily between militance and moderation. In late 1967 Miss Chiang, then ranked nineteenth in the government, faded from public view, and radical Maoism was thought to be in decline. But in March 1968 the Cultural Revolution heated up again, and in May Miss Chiang was listed as ninth in the hierarchy. Factional battles persisted until a measure of calm was finally attained late in the year. By that time "revolutionary committees" had been installed everywhere, the Red Guards had been restrained by the army, and the country's leadership had undergone the most devastating purge ever. Chiang herself remained a powerful figure: on October 1, 1968 she was ranked sixth in the party hierarchy, and in April 1969 she was named to the Politburo in a reorganization of the party and government.

The Cultural Revolution achieved many of its goals: decentralization of the government, heightened political consciousness, an infusion of new blood into the party leadership, and a change of focus from city to countryside. But it also left China a shambles. During 1969 and 1970, when there was a concentrated effort to mend and rebuild the nation politically and economically, Miss Chiang contributed on the cultural front, as head of the Cultural Committee of the State Council. According to a report in the New York *Times* of June 3, 1970, her new versions of plays and operas portrayed proletarian heroes "more brave, resourceful, devoted to the masses, ardently patriotic, and loyal to the teachings of Chairman Mao" than ever and they were obviously designed "for a time of internal consolidation and external threat and not a time of struggle for political power." In 1971 Chiang directed a performance of *Red Detachment of Women* that was presented to the American table tennis team during its historic visit to China. She staged the same work for President and Mrs. Nixon in 1972.

As the 1970's progressed, Miss Chiang lost, at least in public, the vanguard position she had held during the Cultural Revolution. She made fewer appearances at major functions and fewer key speeches heralding shifts in strategy or ideology. Following the purge of Lin Piao in September 1971, she was ranked third in the party hierarchy, directly under Mao and Chou En-lai, but as the moderate faction led by Chou gained influence, her standing dropped. At the Tenth Congress of the CCP, in August 1973, she was ranked tenth, and she was not named to the Standing Committee of the Politburo.

The April 1974 issue of the CCP's theoretical journal *Red Flag* contained an article ridiculing the philosopher Confucius and his mandarin origins. China watchers in the West interpreted the article to be a thinly disguised denunciation of Mandarin-born Premier Chou En-lai, and they saw the anti-Confucius campaign in general as a tactic in the power struggle between two forces that anticipate vying for dominance when the time comes to choose a successor to octogenarian Mao.

Chief among the driving forces behind the anti-Confucius campaign was, most Western observers surmised, Chiang Ch'ing described in *Time* (May 27, 1974) as "Chou's principal rival for influence with the aging Chairman." The writer of the *Time* article saw in the campaign "new evidence that Chou may be under increasing attack from ideological hard-liners for his pragmatic policies, especially China's developing rapprochement with the capitalist world." True to form, the resilient Chou apparently survived the attack unscathed, for he was firmly in control of the January 1975 meetings of the Central Committee and the National People's Congress, during which Chiang's group was downgraded.

In discussing the anti-Confucius campaign in a dispatch to the New York *Times* (December 23, 1974) from Hong Kong, Joseph Lelyveld reminded his readers that the "deepest and most consistent aim" of Chairman Mao "has been to witness the transformation of rural China during his lifetime." He went on to quote a Liaoning Province radio broadcast telling of members of the People's Liberation Army, with which Miss Chiang has been closely associated, "exchanging experiences in learning from Hsiaochinchuang." The latter, he pointed out, is a model village of 101 households and 582 people that has "spontaneously turned itself into a non-stop cultural festival—a bucolic center for the Maoist arts and studies." He went on to paraphrase a description of activity in Hsiaochinchuang given in the Peking newspaper *Kuang Ming Jih Pao:* "In the yards, in the animal-feeding sheds, and in the flour mills . . . nearly all the peasants could be heard in full-throated rendition of passages from Miss Chiang's model revolutionary opera 'From Dawn to Dusk.'"

Chiang Ch'ing affects in dress and manner the proletarian sobriety prevalent in China today. Writing in the New York *Post* (July 8, 1968), Mark Gayn noted, "In her ill-tailored blue jacket and trousers and the old-fashioned spectacles through which she peers at the world from under a workman's cap, she is anything but a dramatic figure. But she is driven by demons." Miss Chiang's enemies allege that her "demonic" fire has more often than not been fueled by personal grudges against leaders of opposing party factions and their wives. They cite, for example, the vitriol with which she hurled epithets at Liu Shao-shi's wife ("whore," "American spy"), who was cruelly treated by Red Guards during the Cultural Revolution. Whatever the truth of the allegations, it is undeniable that Chiang is strong-willed, courageous, and passionately dedicated to Mao and Maoism.

Miss Chiang and the Chairman, who occupy a modest villa in the former Forbidden City of Peking, have two daughters, Li Na and Mao Mao. Regarding her relationship with Mao, Miss Chiang once said: "The chairman is strict with me and is a severe teacher to me. . . . There are many things I do not know. I think comrades may know more about the Chairman than I. We live together. He is quiet and not given to conversation. When we talk we deal . . . with politics, economics, culture, international and domestic events and everything under the sun."

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CHIRAC, JACQUES (RENÉ) (shē-rak′)

Nov. 29, 1932- Premier of France; Gaullist political leader
Address: b. Hôtel Matignon, Paris 7ème, France; h. 57 rue Boissière, Paris 16ème, France

"The Premier should behave as the lieutenant to the 'boss'—the President of the Republic," Jacques Chirac remarked shortly after he was named to the premiership of France by President Valéry Giscard d'Estaing in May 1974. As Premier, Chirac is responsible for the implementing of Giscard's controversial federally funded social welfare programs, serves as a principal spokesman for French foreign policy, and represents his country at international conferences. One of a number of brilliant young technocrats who came to power in the 1960's, he held several top-level posts in the offices of ranking governmental officials and in the Cabinets of four Premiers before his current appointment.

Chirac has also been active in local politics, having served as general councilor of the canton of Meymac, municipal councilor of Sainte-Féréole, and president of the general council of Corrèze, a farming district in central France. He was elected three times to the National Assembly from Corrèze, most recently in 1973. Although nominally a Gaullist, Chirac is considered something of a maverick by the more orthodox members of his party, the Union of Democrats for the Republic (UDR). After indulging for several months in internal squabbling, the UDR elected Chirac general secretary of the party in December 1974, the first time in French history that an incumbent Premier has held a top party position.

The son of François Chirac, a businessman, and Marie-Louise (Valette) Chirac, Jacques René Chirac was born on November 29, 1932 in Paris. After attending two prestigious secondary schools in the capital, the Lycée Carnot and the highly competitive Lycée Louis-le-Grand, from which he received his baccalauréat, he continued his education at the Institut d'Études Politiques in Paris. In 1954 he completed his thesis on the harbor development of the port of New Orleans, Louisiana, and earned his diploma from the Institut. As an undergraduate, he spent a summer at Harvard University, defraying his expenses by working as a soda jerk at a Howard Johnson restaurant. After finishing his Harvard studies, he chauffered an elderly widow across the United States.

Returning to France in the mid-1950's, Chirac enrolled at the élite Cavalry School, now a training center for the French armored corps, in Saumur. Because of his alleged interest in leftist politics (as a youth, he once signed a petition approving a Communist-supported resolution outlawing nuclear warfare), he was nearly refused his commission, but the prompt intervention of an interested general saved the promising officer's military career. Shortly thereafter, Chirac was ordered to Algeria. For his service in the Algerian revolution, he was awarded the Croix de la Valeur Militaire.

In 1957 Chirac entered the École Nationale d'Administration, a special school that provides training for the higher echelons of the civil service. On his graduation in 1959, he became an auditor for the Cour des Comptes, a governmental agency analogous to the General Accounting Office in the United States government. Three years later, he was assigned to Premier Georges Pompidou's Cabinet as a *chargé de mission* responsible for studies on investment, public works, and tourism. At the same time, he served with the government's general secretariat and taught at the Institut d'Études Politiques. Pompidou, who affectionately called Chirac "my bulldozer," appreciated his protégé's talents as an astute administrator. "If I wanted a tunnel built overnight between my Paris apartment and the Matignon, Chirac would find a way of doing it," Pompidou once said.

Appointed a referendary councilor to the Cour des Comptes in 1965, Chirac quickly advanced through the civil service ranks. As Secretary of State for Social Affairs in charge of employment, a post to which he was appointed in April 1967, he negotiated an end to the series of wildcat strikes and joint student-worker demonstrations that paralyzed the nation in the turbulent spring of 1968. On May 31, 1968 he became Secretary of State for the Economy and Finance and of Premiers Maurice Couve de Murville and

Jacques Chaban-Delmas. Chirac worked closely with Giscard d'Estaing, the Minister of Finance and Economic Affairs in President Pompidou's new government that took office in June 1969 following the resignation of President Charles de Gaulle. On January 8, 1971 he was named Minister to the Premier for relations with parliament.

When newly appointed Premier Pierre Messmer, an orthodox Gaullist, formed his Cabinet in July 1972, he made Chirac his Minister of Agriculture and Rural Development. Often called upon to mediate disputes between the government and the food industry, Chirac quickly convinced the greengrocers, on strike to protest strict price controls, to reopen their shops by promising a meeting with Giscard and more flexible controls. A conservative nationalist, he stubbornly defended French farmers at council meetings of the European Economic Community (EEC) in Brussels, Belgium. In July 1973 he belittled the EEC Commission's new sugar policy, originally formulated to appease Commonwealth sugar producers when Great Britain joined the EEC in 1972, charging that Claude Cheysson, an EEC Commissioner, had been "derelict in his duties as a Frenchman" for approving the plan.

At the same meeting Chirac denounced the EEC's failure to deal with the United States partial soybean export embargo, as "American aggression," and suggested that Europe develop inexpensive soybean substitutes solely for European consumption. In January 1974 he asked for a special meeting of EEC agriculture ministers to guarantee French beef producers a profit by increasing beef prices and restricting beef imports. When the ministers denied his request, he stalked out of the meeting in protest.

In a March 1974 Cabinet reshuffling, Chirac and Raymond Marcellin, the Minister of the Interior, exchanged portfolios. As Interior Minister, a post commanding considerable political patronage in France, Chirac controlled the careers of certain local government officials, including prefects and police chiefs, and organized national elections. To facilitate administration and improve the lines of communication between local and national governmental agencies, he divided the huge ministry into three equal departments. He also effected more than two dozen additional administrative changes. At his insistence the government dismissed Henri Biard, the director of the French internal counterespionage agency, which had been accused of spying on the staff of *Le Canard Enchaîné*, the satirical weekly magazine, and other members of the opposition press. An outraged Chirac told reporters that "no politician, no journalist will be spied on by my department."

When President Pompidou died on April 2, 1974, a number of political personalities vied for the mandate to represent the political center in the election scheduled for May 5. Chief among those contenders were Valéry Giscard d'Estaing, the Minister of Finance under Presidents de Gaulle and Pompidou and head of the Républicains Indépendants; Jacques Chaban-Delmas, the Gaullist ex-Premier; and François Mitterrand, a Socialist. Leading the Pompidou faction, Chirac maneuvered to block Chaban-Delmas as the official candidate of the UDR. On April 21, he divulged to the press the results of a poll conducted by the Interior Ministry for "administrative purposes." The results of the poll indicated that Mitterrand would receive 43 percent of the vote, Giscard d'Estaing, 26 percent, and Chaban-Delmas, 23 percent, but that Giscard would defeat Mitterand in a subsequent runoff.

JACQUES CHIRAC

Joining three other influential Gaullists, Chirac urged the compromise candidacy of Pierre Messmer, a maneuver calculated to force the withdrawal of Chaban-Delmas and Giscard d'Estaing, but Messmer refused and on April 21 endorsed the candidacy of Chaban-Delmas. "I sincerely wanted a single candidate to prevent Giscard from standing," a disappointed Chirac told his colleagues, as quoted by *L'Express* (April 22, 1974). "If Giscard wins, the UDR will be defeated. We shall be burying de Gaulle for the second time." Chirac's backstage politicking was excoriated by some veteran observers, among them, Robert-André Vivien, who compared Chirac to a "neo-Pétainist who collaborates before the defeat that he is trying to organize." In their long analysis of the election for *Parliamentary Affairs* (Summer 1974), Jack Hayward and Vincent Wright argued that "the real reason for [Chirac's] calculated defeatism was his bitter animosity towards Chaban, and the knowledge that whether Chaban won or lost, [his] career would be in ruins." Largely because Chirac's opposition to the official UDR candidate split the Gaullist vote in the general election, no single candidate received a majority of the votes cast. In the runoff between the two top vote getters, Giscard narrowly defeated Mitterrand.

Less than two weeks after his appointment as Premier on May 27, 1974, Giscard's inauguration day, Chirac presented his program to the National Assembly. Domestically, he promised tough measures to cope with France's galloping rate of inflation, which, at estimates ranging from 15 to 18 percent, was the worst in the Common Market. Later he held a series of meetings with trade union leaders to secure their support for his economic and social programs, including such immediate reforms as a raise in the minimum wage and in old age pensions and proposals for greater worker participation in company management, a shorter work week, and guarantees against sudden job dismissals.

By October 1974 Chirac had convinced the Patronat, the powerful federation of employers, to guarantee a full year's pay to unemployed workers. Despite those assurances, France was plagued by disruptive strikes and work stoppages by postmen, sanitation workers, miners, railway workers, and employees of the Métro, Paris' subway system. Chirac repeatedly warned the striking workers that the government's economic plan was "not negotiable." In his view, the media were at least partly responsible for the increasing labor unrest. "Throughout the day . . . I hear a team of demolitionists explaining to us on the radio or on television that we won't emerge from our difficulties unless we go on strike, or systematically dispute everything," he told a television interviewer, as quoted in the *New Yorker* (December 16, 1974). "Truly, the old demons are not dead . . . , [but] I have no intention . . . of letting myself be influenced by these demons."

Before presenting Giscard's voluntary domestic fuel rationing plan to the National Assembly on October 4, 1974, Chirac charted the rise in energy costs and its effects on the economy, and outlined both short-term and long-term solutions to the critical oil shortage. The emergency conservation program finally adopted by the Assembly gave the government unlimited legislative powers to meet the crisis. In a related move to boost the economy, he announced the signing of several economic agreements valued at more than $7 billion with Iran, Iraq, and other Mideastern nations. In exchange for oil and investment capital, France offered technological expertise and industrial equipment.

Long an opponent of governmental infringements upon constitutionally guaranteed freedoms, Chirac was gratified when the National Assembly and the Senate approved legislation permitting judicial review of laws restricting individual liberties. Vigorously supported by the Gaullists, the amendments were hailed by the Premier as a way to "give the opposition a better means for fulfilling its mission." To improve the quality of radio and television while insuring the continuation of an economically independent broadcasting authority, he defended the government's decision to divide ORTF, the state-owned and operated broadcasting corporation, into six independent, competitive companies under overall governmental supervision. "We think that the state monopoly is the best guarantor of the independence of a public service," he told the National Assembly, "but it must not be a sort of comfortable protection against competition."

Internationally, Chirac opposed Great Britain's appeal for a renegotiation of its EEC membership as contrary to the fundamental objectives of the EEC and to the legitimate interests of the other member nations. At the same time, he approved closer economic ties and cooperation "on strictly equal footing" with the United States. Although he vowed that France would respect her NATO obligations, he recommended the development of a national nuclear capability as an additional deterrent to war. At a summit meeting of leaders from the fifteen member states of NATO in Brussels in June 1974, Chirac stressed the importance of an Atlantic alliance, but added that "there can be no sound and true détente without an effective and vigilant defense system in each of our countries as well as in the unit we constitute."

Chirac heads a sixteen-member Cabinet in which only four other ministers are Gaullists, but in parliament the Gaullists control nearly 37 percent of the seats. "Without the Gaullists, or with only part of them, disorder would reign at the head of the nation," he once explained, as quoted in the *Christian Science Monitor* (July 2, 1974). "There would be no way . . . of passing any project, reform, or budget if we were in a state of war with the UDR. That is hard political reality." Troubled by the divisive quarrels that had weakened his party since the spring elections, Chirac proposed his own candidacy for the post of UDR general secretary. After an angry debate, party members "provisionally" elected Chirac on December 14, 1974. Some Gaullists deplored his move as a "fascist-type power blow" and a "mini-*coup d'état*." In an analysis of the Premier's "calculated risk" for the *Economist* (December 21, 1974), one writer warned that "the movement could become simply a vehicle for M. Chirac's ambition—or a cockpit for warring personalities."

Although Chirac repeatedly insisted that his role as the Gaullist party leader was transitional and limited, he was reconfirmed as general secretary by the UDR's national council on February 23, 1975. The sole candidate, he received 847 of the 915 votes cast. Bolstered by his success, Chirac further consolidated his power by placing his own men in key party positions at the national and regional levels. By mid-March 1975, many of the so-called Gaullist "barons" had reluctantly accepted the changes within the party. Others, including Chaban-Delmas and two UDR deputies, René Ribière and Robert Boulin, retired from active party politics in protest.

Slender and athletically built, Jacques Chirac is over six feet tall. His propulsive ambition has led some journalists to describe him as "ruthless" and "arrogant"; others insist he is a dedicated and hard-working civil servant. He has occasionally been charged with a lack of scrupulosity. In 1969, for example, he purchased a seventeenth-century chateau in Corrèze for a reported $12,000 and had it declared a historic monument. As a result, all improvements to the building are paid for by the state. On March 16, 1956

Chirac married Bernadette Chodron de Courcel, the niece of Geoffroy Chodron de Courcel, a former aide to Charles de Gaulle and a prominent diplomat. They have two children, Laurence and Claude.

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COLBY, WILLIAM E(GAN)

Jan. 4, 1920- Director of Central Intelligence
Address: b. Central Intelligence Agency, Washington, D.C. 20505

WILLIAM E. COLBY

Through long experience in covert political operations as a career intelligence officer, William E. Colby, the director of the Central Intelligence Agency, became an expert in the more debatable of the functions of his agency, which has the responsibility for clandestine action to disrupt foreign adversaries as well as for the gathering and analysis of information about enemies or possible enemies. Colby, whom Senator Edward M. Kennedy once called "the epitome of the covert man," succeeded James R. Schlesinger as head of the CIA on September 4, 1973. About a year later, President Gerald R. Ford confirmed that the Central Intelligence Agency had played some part in undermining the democratically elected government of Chilean Marxist Salvador Allende in 1973. Word of that covert CIA operation precipitated new demands for tighter controls on the agency, which has been a center of controversy from its founding in 1947. Since CIA is an instrument of policy, besides defending the agency Colby faced the difficult task of redefining its role in a world of Soviet-American détente. In late 1975 President Ford announced his intention to replace Colby eventually with George Bush, then serving as Ambassador to Peking.

William Egan Colby was born on January 4, 1920 in St. Paul, Minnesota, the only child of Elbridge Colby, a career Army officer, and Margaret (Egan) Colby. He was reared in a series of Army posts, including the American military station in Tientsin, China, where the family lived from 1929 to 1932. After attending high school in Burlington, Vermont, he entered Princeton University, enrolled in ROTC, and graduated with a Phi Beta Kappa key and B.A. degree in 1940.

Following his departure from Princeton, Colby enrolled in Columbia Law School but left after his first year to join the Army for World War II service. Impressed by his eagerness to become a paratrooper, the medical examiners made allowances for his deficient vision, clearing the way for his assignment as a staff lieutenant with the 462d Parachute Artillery Battalion. He later answered a call for French-speaking volunteers and became a member of the Office of Strategic Services, the American wartime intelligence agency concerned with espionage and other undercover activities. In August 1944 he parachuted into north-central France to join a resistance group fighting to link up with advancing American forces, and in 1945 he commanded a Norwegian-American paratroop unit in a sabotage mission against German railway operations in northern Norway. His conduct on those missions earned him several decorations, including the American Silver Star and the French Croix de Guerre.

Discharged in 1945 with the rank of major, Colby returned to Columbia and received his LL.B. degree in 1947. He practised for two years with Donovan, Leisure, Newton, Lombard, & Irvine, the prestigious New York firm of former OSS commander William J. Donovan, and then joined the National Labor Relations Board staff in Washington, D.C. The practice of law held no special appeal for him, however, and when the Korean war broke out in 1950, he entered the Central Intelligence Agency. An outgrowth of the Office of Strategic Services, the CIA had been set up in September 1947 under the National Security Council for the purpose of coordinating the intelligence activities of various government departments, including the State Department.

While the practice has never been officially confirmed, CIA operatives are often assigned to United States Foreign Service posts under the cover of diplomatic or consular titles. Thus, Colby served from 1951 to 1953 as an embassy attaché in Stockholm and from 1953 to 1958 as first secretary and special assistant to the Ambassador in Rome. As later reported in the New York *Times* (February 14, 1969), he was at that time the second-ranking man in the CIA's Rome organization and worked with other political parties to block the Communists' drive for parliamentary power.

In 1959 Colby was named first secretary of the American Embassy in Saigon, South Vietnam, where he headed the agency's operations as CIA station chief. During that period of growing American involvement he helped to initiate and develop the unsuccessful strategic hamlet program and to direct the organization of the Montagnard tribesmen into strike forces for service in United States Special Forces camps. In an interview for the New York *Times* (February 14, 1969) he criticized the late President Ngo Dinh Diem and his family for failing to build a political base: "They thought of government in terms of administration and not in terms of political support." According to David Wise in the New York *Times Magazine* (July 1, 1973), however, his colleagues have said he opposed the coup against Diem, staged in 1963 by Vietnam generals with CIA support, and regarded it as a mistake.

After Colby left Saigon in 1962, he stayed active in Vietnamese affairs as chief of the Far East division of the plans directorate at CIA headquarters in Langley, Virginia. Through his work in that post in 1966 he favorably impressed Robert W. Komer, a White House special assistant, whom President Lyndon B. Johnson subsequently sent to Saigon as director of Civil Operations and Rural Development Support, or CORDS, the Vietnamese pacification program. At Komer's request, Johnson ordered Colby detailed from the CIA to serve as deputy director beginning in April 1968, although he had been slated for assignment to Moscow as station chief. With Komer's transfer to Turkey in November, Colby assumed charge of CORDS and received the title of Ambassador, thus becoming the third-ranking American civilian in Vietnam.

Although CORDS was by then under State Department jurisdiction, the work was familiar to Colby because most elements of the pacification program had been developed by CIA when he headed its Far East division. He inherited a force of some 1,000 American civilians and 5,000 United States military men, who advised and supported Vietnamese provincial officials in civil and paramilitary action designed to weaken the Vietcong. The civil programs were intended "to win the hearts and minds of the people" with road building, health care, and other social services. However, they were coupled with Operation Phoenix, designed to weed out Vietcong agents.

During Colby's direction of Phoenix, 28,978 suspected Vietcong were captured or jailed, 17,717 were persuaded to defect, and 20,587 were killed. Called to Washington to answer charges about Phoenix before the Senate Foreign Relations Committee on February 17, 1970, he denied it was a counterterror program but admitted that there may have been "some illegal killing." Shortly after the end of his tour he told a House subcommittee on July 19, 1971 that Vietcong had been killed as members of military units or while resisting arrest, admitted that "some unjustifiable abuses" had been brought to his attention, but maintained, "In collaboration with the Vietnam authorities, we put a stop to this nonsense."

The terminal illness of Colby's eldest daughter forced him to leave Saigon on June 30, 1971 and return to Washington. He was named executive director-controller of the CIA in January 1972 and was promoted on March 3, 1973 to deputy director for operations. In the latter office he headed the directorate of operations (formerly the plans directorate), which is responsible for the agency's covert intelligence-gathering activities and its secret political operations. The directorate has been nicknamed the Department of Dirty Tricks.

On May 10, 1973 President Richard Nixon announced the nomination of CIA Director James R. Schlesinger as Secretary of Defense and William E. Colby as Schlesinger's successor at the CIA. At his confirmation hearing on July 2, when asked for his views on CIA involvement in domestic affairs, Colby told the Senate Armed Services Committee that the agency had erred in preparing a psychological profile of Daniel Ellsberg, who had been indicted for theft of the Pentagon Papers, and in providing equipment and facilities for Watergate conspirator E. Howard Hunt, a former operative of the CIA. He agreed that the agency had no business in domestic intelligence activities and assured the committee that he was "quite prepared" to resign if ordered to engage in activities he considered inappropriate for the CIA.

The committee's questions also focused on the CIA's proper role in American foreign relations. Colby argued that the agency should have the capability to carry out secret political assignments, but agreed that its involvement in Laos, which included management of a 30,000-man army, went beyond realistic bounds for a covert operation. He was also sympathetic to suggestions that the agency release more information regarding its work. Largely because of his part in the Vietnam pacification program, however, Colby was not able to overcome all opposition to his nomination among the Senators, several of whom would have preferred someone other than a specialist in clandestine operations to head the agency. Senator Edward M. Kennedy protested, "Looking to the future of the country and the future of the CIA, I believe the United States has had enough secrecy and covert ideas and covert men." The Senate nevertheless approved the nomination by a vote of 83 to 13 on August 1, 1973.

Sworn in as director of the Central Intelligence Agency on September 4, Colby took charge of an estimated 16,000 CIA employees and an annual budget thought to be near $750,000,000. He also became supervisor of the entire intelligence community, whose annual expenditures reportedly total six to seven billion dollars. CIA employees were said to welcome the appointment of Colby, the only career officer besides Richard M. Helms to head their agency. The warm reception was linked, however, to the unpopularity of a 10 percent reduction in personnel initiated by Colby's predecessor and to morale problems stemming from agency involvement in the Watergate scandals.

One of Colby's first moves in the director's office at Langley was to abolish the Board of

National Estimates, a prestigious group of about twelve senior foreign affairs experts formed in 1947 to provide collective judgments about foreign countries' intentions and capabilities. The decision came in response to complaints from Secretary of State Henry A. Kissinger that the board's reports presented only the least common denominator among its members. It was replaced by a group of advisers called National Intelligence Officers, each an expert in a particular field, who individually coordinate estimates under instructions to present differing views within the intelligence community. Pointing to the old board's objectivity and independence, some observers feared that the new system would produce estimates designed to support policy makers' preconceptions.

To counteract the widespread mistrust of the CIA, Colby began to chip away the agency's preoccupation with secrecy. The access road to its Langley headquarters now bears a sign reading "CIA"; reporters have been invited for interviews and television networks have been permitted a tour. As reported by Benjamin Welles in the *Christian Science Monitor* (March 5, 1974), Colby strongly feels that too much secrecy undermines the rationale for any secrecy whatsoever. He is determined, however, to protect the agency's truly sensitive information and has requested new legislation empowering him to seek injunctions against the publication of material considered harmful to the protection of intelligence sources and methods.

In April 1974 Colby testified before a House subcommittee about CIA activity in Chile during the period preceding the coup that toppled Marxist President Salvador Allende in September 1973. After the substance of his testimony leaked out in September, President Gerald Ford confirmed that the Nixon administration had authorized more than $8,000,000 from 1970 to 1973 to destabilize Allende's government. The CIA tapped that fund to support the opposition press and anti-Allende strikes, but Colby insisted, as quoted in *Time* (September 30, 1974), "We didn't support the coup, we didn't bring it about in any way." Government sources pointed out that the CIA's program had been approved by the 40 Committee, a high-level administration group headed by Secretary Kissinger, who was at that time also serving as Nixon's National Security Adviser.

As those revelations touched off a new debate on the role and control of CIA's secret political operations, eleven Senators introduced a bill to create a Joint Committee on Intelligence Oversight for the agency. Senator Frank Church called the Chilean interference "unsavory and unprincipled" and asserted that national security considerations would have to be compelling to justify covert action. Secretary Kissinger told an interviewer for *Time* (September 30, 1974), "A democracy can engage in clandestine operations only with restraint, and only in circumstances in which it can say to itself in good conscience that this is the only way to achieve vital objectives."

After taking office as CIA chief, according to observations in the press, Director Colby sought to channel more of the resources of his agency into intelligence gathering and analysis and less into covert actions. Reports of a proposed cutback in clandestine operations had also flourished during the tenure at CIA of both Helms and Schlesinger. At a forum sponsored by the Center for National Security Studies, Colby told a Washington audience on September 13, 1974, "It is advocated by some that the United States abandon covert action. This is a legitimate question, and in light of current American policy . . . it would not have a major impact on our current activities or on the current security of the United States." He added, however, that he could "envisage situations in which the United States might well need to conduct covert action in the face of some new threat that developed in the world."

During 1975 investigations of CIA activities and those of other federal intelligence departments intensified. Several House committees and Vice-President Nelson A. Rockefeller's special commission looked into allegations of illegal domestic spying, CIA experimentation with the drug LSD, and illegal electronic eavesdropping. On November 2, 1975, in a reshuffling of his major national security administrators, President Ford nominated George Bush, then serving as a diplomat in Peking, China, as Colby's eventual successor.

Colby's nickname among some of his subordinates at CIA is said to be "The Bookkeeper." He is five feet eleven inches tall and slender and has blue eyes and well-trimmed, slicked-back hair. His personality has been described by Robert Komer as "attractive, low-key, almost deliberately anti-charismatic." In his article in the New York *Times Magazine,* David Wise quoted a longtime colleague as saying, "Bill behaves in a calculatingly colorless manner. It's the way he chooses to deal with the world." Others have commented on his coolness under pressure and his courage.

William E. Colby was married on September 15, 1945 to Barbara Heinzen, whom he had met during his first year at Columbia Law School when she was attending Barnard College. Their four surviving children are Jonathan, Carl, Paul, and Christine; an older daughter, Catherine, died in 1974. Colby lives in an unpretentious suburban house and takes an interest in community events, especially Boy Scout activities. His church is the Roman Catholic. He belongs to the Cosmos in Washington, the Special Forces in London, and the Linge Klubben in Olso, among other clubs. His recreations include sailing and bicycling.

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COLLINS, MICHAEL

Oct. 31, 1930- Museum director; former astronaut
Address: b. National Air and Space Museum,
Smithsonian Institution, 1000 Jefferson Dr.,
SW, Washington, D.C. 20560

The director of the fast-growing National Air and Space Museum within the Smithsonian Institution is Michael Collins, the former astronaut. On the Gemini 10 mission in 1966 Collins performed two space walks, and he was the pilot of the command module of Apollo 11, the first flight to land men on the moon, in 1969. Shortly after the Apollo 11 mission Collins, then a colonel, resigned his Air Force commission, and in January 1970 he became Assistant Secretary of State for Public Affairs. He was named to his present post in February 1971. In addition to his other accomplishments Collins wrote, without the aid of a ghost writer, *Carrying the Fire: An Astronaut's Journeys* (1974), by far the best of the extant attempts to describe the space-travel experience.

The younger son of the late Major General James L. Collins of the United States Army and of Virginia (Stewart) Collins, Michael Collins was born on October 31, 1930 in Rome, Italy, where his father was then the American military attaché. His ancestry goes back to County Cork, Ireland on the paternal side and to pre-Revolutionary America on the maternal. General J. Lawton Collins, former Army Chief of Staff, is his uncle and James L. Collins, an Army brigadier general, is his older brother. He has two sisters.

As the father's military assignments changed, the Collins family changed residences, and Michael was raised successively in Rome, Fort Sill, Oklahoma, Governor's Island in New York City, Fort Sam Houston, Texas, San Juan, and Washington, D.C. While growing up, Collins imbibed from his mother an affinity for books and music, and he credits his eleventh grade English teacher at St. Albans, an Episcopalian prep school in Washington, with teaching him "to write a sentence." The teacher, Ferdinand E. Ruge, recalls that "Mike wasn't the romantic or cavalier type you would expect to be an astronaut." Collins was "a very quiet boy—very self-possessed and imperturbable," according to Ruge. "But there was something puckish about him. Beneath that quiet exterior you always wondered what mischief he was about. There was something about his eyes." As a guard on the football team, shortstop on the baseball team, and captain of the wrestling team he was, in Ruge's words, "quick and aggressive," but in his studies he was "less aggressive." His best subject was mathematics, in which he scored the equivalent of B-pluses. Another teacher of his at St. Albans, John Davis, observed in him "an intellectual precision" and "a desire to see the limits of a problem and then go to the heart of it." The 1948 St. Albans yearbook rated Collins one of the four most popular boys in his class.

As at St. Albans, Collins' academic record at West Point was less than brilliant, and his relatively slight physique kept him off the varsity football team. He did, however, play end on one of the military academy's intramural football teams. In 1952, when he graduated from West Point with a degree in science, the academy yearbook noted that his motto seemed to be, "Stay casual." "He took the cash," the yearbook entry read, "and let the credit go."

MICHAEL COLLINS

On his graduation from the United States Military Academy, Collins opted for a commission in the Air Force. After winning his wings at the Air Force's jet school in Waco, Texas in 1953, he went on to advanced day fighter training at Nellis Air Force Base in Las Vegas, Nevada. Assigned to the Twenty-first Fighter Bomb Wing, he served with that wing at the Air Force base in Chaumont, France from 1954 to 1957. On one occasion, while flying in war games near Chambéry, France, he had to bail out of his plane when the fuel exploded in the compartment behind his cockpit.

Back in the United States, after accumulating the fifteen hundred flying hours that were necessary, Collins applied for entrance to the Air Force's test pilot school at Edwards Air Force Base in California, where he was accepted in 1960. Bill Dana, a NASA test pilot who had been a West Point cadet with Collins as well as his roommate in flight training, was at Edwards when Collins arrived. He recalls, "Even after he came here to test pilot school, I thought he was going to be another guy who was going to drift through life. I think the space briefings here really turned him on, and he bloomed."

The National Aeronautics and Space Administration picked the first seven astronauts, the "Mercury" group, in 1959. Collins volunteered, unsuccessfully, for the second group, known as the "Gemini Nine," in 1962. He was finally admitted to the third group, generally called, incorrectly, the "Apollo Fourteen." Collins' first space flight was in the Gemini program. With John Young, Collins orbited the earth for three days in July 1966 in Gemini 10, which achieved rendezvous and docking with an Agena rocket. The flight of Gemini 10 proved the feasibility of refueling in space, and during the flight Collins became the first astronaut to work outside his ship twice during the same mission.

Collins was assigned to the crew of Apollo 8, until he was grounded by a paralyzing bone-spur growth on one of the vertebrae of his neck. In a delicate, precarious operation, the growth was successfully removed in June 1968. When Apollo 8 made the first orbits of the moon in December 1968, Collins had recovered sufficiently to participate in that Apollo mission as a ground communicator.

In January 1969 NASA announced that Collins, Neil Armstrong, and Edwin E. Aldrin Jr. would comprise the crew of Apollo 11, designed to land men on the moon. The Apollo 11 space vehicle, assembled in a building fifty-two stories high at Cape Kennedy, Florida, was a 363-foot stack consisting of the command module, called *Columbia*; the service module; the LM, or lunar landing module, called *Eagle*; and a Saturn 5 booster rocket. With the three astronauts inside the command module, the flaming Saturn 5 lifted the Apollo 11 off at 9:32 A.M. Eastern daylight time on July 16, 1969. Within minutes the vehicle went into earth orbit, and two and a half hours later it broke from earth's gravity and entered its 238,857-mile lunar trajectory.

On Day Four of the flight of Apollo 11 the craft entered the field of lunar gravity, at which point Collins remarked, "Hello, moon, how's the old backside?" More seriously, his feeling, as he reconstructed it in *Carrying the Fire* was, "The cool ominous sphere hangs there, a formidable presence without sound or motion, issuing us no invitation to invade its domain." He added: "I really didn't appreciate the first planet [earth] until I saw the second one. The moon is so scarred, so desolate, so monotonous, that I cannot recall its tortured surface without thinking of the infinite variety the delightful planet earth offers: misty waterfalls, pine forests, rose gardens, blues and greens and reds and whites that are missing entirely on the gray-tan moon."

Commander Armstrong and LM pilot Aldrin descended to the moon's surface, leaving Collins at the controls of the command module. As Aldrin and Armstrong explored the moon's surface, collecting soil and rock samples, Collins circled the moon in *Columbia* for the better part of a day, making thirty orbits in all. Its mission completed, Apollo 11 began its voyage back to earth early on the morning of July 22. In *Carrying the Fire* Collins describes the "midget earth," seen from 100,000 miles out, as "hanging there, surrounded by blackness, turning slowly in the relentless sunlight, . . . fragile."

The command module of Apollo 11 splashed down at 12:50 P.M. EDT on July 24 in the Pacific Ocean, 950 miles southwest of Hawaii and 250 miles south of Johnston Island. A recovery team took the three astronauts to the waiting aircraft carrier U.S.S. *Hornet*, where they were personally welcomed back to earth by President Richard Nixon. After eighteen days of quarantine they were honored with ticker-tape parades in Los Angeles, Chicago, and New York, and later they made a twenty-two-nation world tour.

Collins left NASA after the completion of Apollo 11 for three stated reasons. One was the prospect of keeping in space-travel shape for years before he would have another turn in space. Another was his desire to spend more time with his family. And the third was his wife's growing antipathy to the feverish pace of NASA-community life in Houston, which she considered a less than ideal environment for raising children. Having always liked Washington, D.C., Collins accepted the proffered position of Assistant Secretary of State for Public Affairs, a public relations post in which the Nixon Administration hoped he would be able to open "the lines of communication between the State Department and the American public—particularly the youth of America." He pursued that task rather inconspicuously from January 1970 until February 1971, when he was apparently happy to leave the Department of State, which he once described, in typical wry fashion, as "a plush purgatory."

From the Department of State Collins went immediately into the curatorship of the Smithsonian Institution's recently reorganized National Air and Space Museum, formerly the National Air Museum. The museum is dedicated to memorializing the development of United States aviation and space flight and collecting, displaying, and preserving for historical, scientific, and engineering study aeronautical and astronautical objects and records. Construction of separate quarters for the National Air and Space Museum, on the Mall opposite the National Gallery of Art in Washington, was begun in September 1972. Collins hoped that the building would be ready for a gala opening to the public on July 4, 1976.

Collins' *Carrying the Fire,* published by Farrar, Straus & Giroux in 1974, is a long, uneven autobiography but an eminently readable one, fast in its pace and at once substantive and photo-crisp in its descriptions. Critics noted its refreshing candor, its freedom from patriotic cant, its wit, and, in places, its poetry. "The time was bound to come," Hal Burton wrote in *Newsday* (August 19, 1974), "when, among the astronauts, there would appear one man with sensitivity, a reasonable flair for simplifying the complex, and an eye for the human aspects of moon travel. . . . This is such a book."

Michael Collins is a wiry man, five feet ten inches tall and weighing about 165 pounds. He has brown eyes and receding brown hair. With his usually wrinkled forehead, he looks, in the words of one observer, like "a man who has just spent too much money on something . . . but his expression can change at once." Self-effacing and possessing a quick sense of humor, he was generally acknowledged to be the best-liked of all the "third generation" astronauts. Shy and laconic, he admits that he "enjoys anonymity," or as much of it as he can maintain. Among his recreations are fishing, handball, growing roses, and reading. He is reputed to be a gourmet cook and a connoisseur of fine wine.

Collins and his wife, the former Patricia M. Finnegan of Boston, met and married when he was stationed in France and she was an Air Force employee there. They have three children: Kathleen, Ann, and Michael. Putting more energy into his family and less into his job is one of the results that Collins attributes to his flight to the moon. Others are a concern over the "alarming" rate of increase to which "our collective insanity" is pushing the entropy of the planet and a desire to see nations "begin thinking of solutions to their problems which benefit the entire globe." He also confesses to a profound change in his psychology: "I just can't get excited about things the way I could before Apollo 11; I seem gripped by an earthly ennui which I don't relish but which I seem powerless to prevent. I am more impervious to minor problems now; when two of my people come to me red-faced and huffing over some petty dispute I feel like telling them, 'Well, the earth continues to turn on its axis, undisturbed by your problem; take your cue from it, and work it out by yourselves; it really doesn't amount to much anyway'. . . . My threshold of measuring what is important has been raised. . . . Through it all, the earth continues to turn on its axis; I can see it doing so, and I am less impressed by my own disturbance to that serene motion, or by that of my fellow man."

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CONNORS, JIMMY

Sept. 2, 1952- Tennis player
Address: c/o Beverly Hills Tennis Club, 340 N. Maple Dr., Beverly Hills, Calif. 90210

Despite the relinquishment of his Wimbledon title to Arthur Ashe in July 1975, Jimmy Connors remains the top-ranked professional tennis player in the United States. The cocky young redhead is also the most notorious for his court "misbehavior," which allegedly runs the gamut from uninhibited clowning through arrogance to unsportsmanlike temper tantrums, and for his hostility toward the tennis establishment.

Even his legion of enemies, however, are forced to acknowledge the effectiveness of Connors' rough, left-handed, double-fisted backhand. Before running afoul of Ashe, he had won most of the world's major tournaments, including the United States Open, in addition to so-called "winner-take-all" matches against two of the game's best older players, Rod Laver and John Newcombe, and he had done all of this by the age of twenty-two.

One of two sons of Gloria (Thompson) Connors, a tennis teaching pro, and James Connors Sr., toll booth manager on the Martin Luther King Memorial Bridge, which spans the Mississippi River between Belleville, Illinois and St. Louis, Missouri, James Scott Connors was born on September 2, 1952. With his brother, John, a year and a half his senior, he grew up in East St. Louis and Belleville.

The dominant forces in Connors' life have been his mother and his maternal grandmother, the late Bertha Thompson, herself a tournament player. Mother and grandmother introduced both of the Connors boys to tennis as soon as they were able to hold a racquet, but only Jimmy took to the game, as his mother says, "as if it were part of him." "People have criticized my mom for trying to make me what she wasn't," Connors told Curry Kirkpatrick of *Sports Illustrated* (March 4, 1974), "but the peons don't realize this is what I've always wanted to be. Tennis is my choice, my life. I never had time for friends or anything else. I didn't even know anybody in school. I was too busy. I used to leave class every day at noon to practise tennis."

Discussing the early influence of his mother and grandmother, Connors told Barry Tarshis of *Sport* (July 1970), "There was a practice court in our back yard, and I was always hitting or drilling with one of them. They went to tournaments with me always, and when I went to high school, they used to pick me up right after school, for practice."

"Jimmy was taught to be a tiger on the court," Mrs. Connors said in an interview for a cover story on her son in *Time* (April 28, 1975). "When he was young, if I had a shot I could hit down his throat, I did. And I'd say, 'See, Jimmy, even your mother will do that to you.'" Connors himself says: "No one's ever given me anything on the court. Maybe that's one reason I prefer singles. It's just me and you. When I win, I don't have to congratulate anyone. When I lose, I don't have to blame anyone."

According to Mrs. Connors, Jimmy "had his game together by the time he was five." The first tournament he won was the Southern Illinois, for boys ten and under. Playing in the national boys and juniors tournament every year thereafter, he won only one additional singles title. By the time he was sixteen his mother realized that she had reached her limit in training him and that he would have to go on to another coach if he were to make further progress. She contacted her friend Pancho Segura, a tournament veteran who was then pro at the Beverly Hills Tennis Club in Beverly Hills, California. Segura agreed to coach Jimmy, and mother and son moved to Los Angeles, where Connors was enrolled at Rexford High School, a private school, while taking lessons from Segura. After graduating from high school he enrolled at the University of California at Los Angeles with the intention of majoring in music. But finding it impossible to turn his attention from tennis to academic study, he dropped out after one year.

During that year he won the National Collegiate Athletic Association singles championship.

Meanwhile, in 1970, Connors was victorious over veterans Ray Moore and Roy Emerson in the Pacific Southwest tournament and lost to forty-two-year-old Pancho Gonzales in the finals of the Southern California Men's. In the 1971 Pacific Southwest tournament he defeated Stan Smith and Clark Graebner before losing to Gonzales again in the finals.

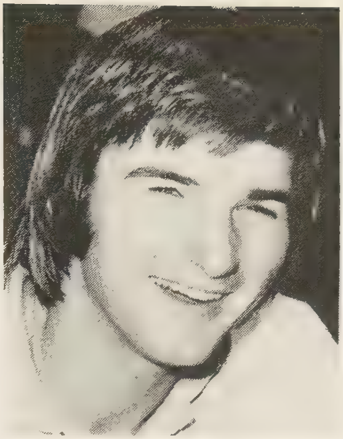
Turning professional in January 1972, Connors put himself under the management of Bill Riordan, an independent tour promoter who used to direct the indoor circuit for the United States Lawn Tennis Association. "I told Jimmy," Riordan recalls, "if you want to be number two in one of the World Championship Tennis groups, you'll be a nonentity. But if you want to be the best-known tennis player in the world, come with me."

Connors won his first two professional tournaments and lost his third, the Washington Indoors, to Stan Smith in five tough sets. In July 1972 he went to Wimbledon, where he upset Bob Hewitt in the first round, winning in straight sets against the South African, and in the quarter finals bowed to his one-time doubles partner, Ilie Nastase of Rumania. He finished the year 1972 with seventy-five victories, the highest among male American pros, and $90,000, the second highest in prize money.

Early in 1973 Connors shone in the Schick Tennis Classic, a maverick indoor tour founded and directed by Bill Riordan. He was less successful in the European circuit in the spring, and at Wimbledon he was obviously out of condition when he lost to Alex Metreveli of the Soviet Union. Bouncing back, he became the youngest winner of the United States Pro Championship in July, defeating Stan Smith, Ray Moore, Arthur Ashe, Dick Stockton, and Cliff Richey en route to the title. At Forest Hills in September he reached the quarter finals before losing to the eventual champion, Newcombe. Capping the year, he defeated Arthur Ashe in the finals of the South African Open.

In 1974 Connors followed up his victory in the Australian Open, one of the year's four major tournaments, with his first Wimbledon championship. At Wimbledon he beat Australia's veteran Ken Rosewall, 6-1, 6-1, 6-4, in just ninety-three minutes. "Connors was always the player on the attack," Christopher Brasher commented in the London *Observer* (July 7, 1974), "taking return of service early and either sweeping it deep to just inside the baseline or cleverly dipping it just over the net. It was, as he said afterwards, as if 'I had never played so well. It was just unbelievable tennis today and no better time to play it.'"

As a professional playing team tennis in the United States, Connors was denied entry into the 1974 French Open and thus was deprived of a chance to complete the so-called Grand Slam of tennis, the Australian, Wimbledon, French, and United States titles. At Forest Hills in September 1974 he again beat Rosewall, 6-1, 6-0, 6-1. "The best tennis I've ever played in my life, all twenty-two years of it," Connors said later. "I didn't miss a ball." By the end of 1974 Connors had won ninety-nine of one hundred and three matches.


JIMMY CONNORS

Before defeating Connors in the finals of the 1975 Australian Open, John Newcombe told a reporter, "You have to know how to serve to beat Connors. Serving to Jimmy is like pitching to Hank Aaron. If you don't mix it up he'll hit it out of the ball park. He's strong from the service line, but he's got certain weaknesses on the volley. He doesn't disguise his shots, except for his lob. He relies on his power stroke and the brute strength of his forehand. And on his second serve he likes to stay back because he's not sure of it."

In a winner-take-all match in February 1975 in Las Vegas, Connors beat Rod Laver in four sets, winning $100,000 and a share of the television revenue in the process. In another such Las Vegas match, in April 1975, Connors won approximately $500,000 by defeating John Newcombe in four sets.

When Jimmy Connors and Arthur Ashe met in the Wimbledon finals in July 1975, their confrontation was seen by many as a grudge match, partly because Connors was suing Ashe for allegedly libelous statements made against him in connection with his refusal to play on the WCT circuit. Ashe was reconciliatory, calling Connors "basically a nice guy" as well as "the best player in the world." But many in the crowd at Wimbledon, including some tennis players, were rooting against Connors. After Ashe's four-set victory, India's Vijay Amritraj told the press, "Everybody was really happy that Ashe won, but Connors is still the greatest player in the world, no doubt about it." Amritraj then went on to observe, "With Jimmy, besides playing very well, you also have to mix up your shots a lot. You can't blow him off the court."

Continuing to flout what he views as the "tennis establishment," Connors remains outside the Association of Tennis Professionals, to which most leading players belong and of which Arthur Ashe is president. When Tony Trabert was named captain of the United States Davis Cup team in July 1975 he told reporters that he was going to do his best to persuade Connors to join the team. "I've said on many occasions that I don't like some of the things he does, but I think he's a fine tennis player," Trabert said. "I hope he plays. It would be sad if he didn't, sad for the team, sad for the country, and sad for Jimmy himself." Trabert was evenually successful in persuading Connors to join the team in Tucson, Arizona in October 1975.

According to Bill Reardon, Connors "goes all out no matter what the score is or how much pressure is riding a point." Other close observers say his ground stroke is unsurpassed and that he would be virtually unbeatable if he developed a drop shot and disguised his lob.

Those who know him best say that Connors' reputation as a self-indulgent brat is false, that, on court as well as off, he is basically friendly in his boyish mischief. Female tennis champ Chris Evert, who has had a much publicized on-again, off-again romance with Connors, has testified that "inside" Jimmy is "very gentle." Miss Evert explained, "To outsiders, he's harder because he's been hurt by the press and crowds. There's no one he tells everything to, but in that 10 percent that he keeps to himself, I know it hurts him to be disliked." Fellow player Marty Riessen has said, "He's a nice kid, but I can't get to him. None of us can. He's covered up by his mother and his manager."

Mop-haired, hazel-eyed Jimmy Connors is five feet ten inches tall and weighs 150 pounds. He has been described as "staunch" in his Roman Catholic faith. Jimmy spends much of his spare time at the Beverly Hills Tennis Club, trading volleys with his close friend Spencer Segura, son of Pancho. He also likes to play backgammon and to drive his bright green Porsche to the beach at Santa Monica. "It's peaceful," he says, "I like to sit there and think about when I should play my next tournament or what I should do after this year."

With marriage and a family in mind, and still interested in music, Connors does not envision himself as playing a heavy competitive schedule much longer. "I'd like to build my own tennis club and teach my kids," he told the *Time* interviewer. "Tennis has been my whole life, but it can't be in the future. And anyway, . . . I'm gonna be a great singer." One auditor, after hearing Connors entertain teenagers at the Beverly Hills Tennis Club with a rendition of the rock song "Philadelphia Freedom," described his tenor as uncertain." He has reportedly been consulting with songwriter-singer Paul Anka in preparation for his debut as a recording artist.

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CORDERO, ANGEL (än-hel')

May 8, 1942- Jockey
Address: b. c/o Aqueduct Racetrack, Ozone Park, Queens, N.Y. 11417

Angel Cordero, who was born in Puerto Rico, is one of the most successful riders in horse racing in the United States. In 1968 he was the nation's leading jockey, bringing in 345 winners. Cordero won the 1974 Kentucky Derby, and he has distinguished himself in other stakes races, despite suspensions that have cost him a number of victories. In early 1975 Cordero embarked on a phenomenal winning streak at New York's Aqueduct race track. Over a fifteen-day period he won forty-eight out of 112 races and finished in the money in forty others. In addition, he tied a New York State record by riding six winners on one race card. All of those achievements brought Cordero a great deal of publicity. But followers of thoroughbred racing have known for some time that Cordero is a jockey with the reputation for always trying his best, regardless of the conditions or the stakes involved.

Angel Tomás Cordero Jr. was born on May 8 (one source gives November 8), 1942, in Santurce, Puerto Rico, the son of a horse trainer and former jockey who died in 1974. Angel's two grandfathers and some twenty uncles and cousins also rode professionally. When Angel was only five months old, his father put him on the backs of horses, and by the time he was three he was able to handle a pony by himself. "I learned how to switch sticks before I learned how to ride," Cordero told Bill Nack of *Newsday* (March 8, 1975). "I practiced from when I was . . . three or four. . . . I used to put an old saddle on a fence and ride it like it was a horse. My uncle and another guy showed me how to hold it and switch it."

As Cordero grew older, he developed the perfect physique for a jockey—strong and wiry. "My mother wanted me to be a doctor," he told William H. Rudy of the New York *Post* (March 15, 1975). "She used to say, 'Don't be a jockey, you'll get hurt.' But I didn't care about that. I just wanted to ride, and even if there was no money, I would ride." According to Dick Sorkin (*Newsday*, November 8, 1968), Cordero "quit Puerto Rico Junior College of Accounting to ride horses—and was thrown out of his parents' house." But more recent sources indicate that when he left school at eighteen to become a jockey, he did so with his mother's reluctant consent as well as with his father's encouragement.

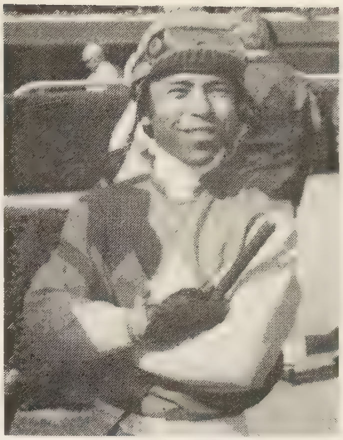
He headed for Puerto Rico's leading race track, El Comandante in San Juan, where he almost immediately achieved success as a jockey. But when he came to the United States two years later, in 1962, he met with little success at Aqueduct or Belmont Park in the New York City area, or at Saratoga in upstate New York. "I was too new here," he explained to Clayton Riley of the New York *Times Magazine* (April 27, 1975). "I had no contact with trainers or owners, and I spoke almost no English." After a brief stay in New York, Cordero went back to Puerto Rico to ride at El Comandante, but he returned to the mainland in 1965 at the urging of Eddie Belmonte, a fellow Puerto Rican, who had had some success on the New York riding circuit. "When I came back in '65, Eddie Belmonte had to keep me from giving it all up to go back home," Cordero told Clayton Riley. "You work, work, work and wait for something to happen. Things began to happen for me. I got some mounts and won some races. A lot of guys give up, some just never get a good chance."

By the end of the 1966 season Cordero ranked sixth among the riders at Aqueduct, and in 1967 he was the leading jockey in New York, breaking Bob Ussery's record by winning 277 races. One reason for his success was his willingness, at the urging of Vince De Gregory, who was then his agent, to go out in bad weather, when many of the more established jockeys stayed away from the track. "I like to ride when the weather is nice," Cordero told Neil Offen (New York *Post*, June 3, 1969). "I also like to ride when it is cold. I also like it when it is very warm. And rainy, that's good, too. . . . Anybody—a girl, a boy, an old man—can ride when it's nice, but you got to be something better than that when it's not so nice."

In 1968 Cordero was the leading jockey in the United States, riding 345 winners in a single year —sixteen more than Alvaro Pineda, his nearest rival. In an interview in early December of that year, when he was leading Pineda by only two winners, he discussed with Jack Mann (*Sport* magazine, April 1969) the difficulties of that year. "I got so many handicaps," Cordero said. "I get seventy days [of suspensions]. Five days when I have my nose operated, five days when I cut my ankle. In New York for two weeks I think I have pneumonia. . . . But I got to go for it. I have to be lucky, but I got to beat him."

Asked why he subjected himself to such rigorous punishment, Cordero said that it was not for the financial reward. "I was in a bracket where Uncle Sam got eighty cents of each dollar," he explained. "Especially in Puerto Rico. I gave the money to jockeys that got taken off so I would have horses to ride. But there is a lot of prestige involved. I would be the first one for my country to be the champion. And I would be only the third one to ride in New York and lead the country. Ten years from now, or maybe longer, people would look in the book and see that I was champion."

Cordero was the leading rider in New York again in 1969 and ranked third in 1970. For the next four seasons he was in second place, thereby missing out on the New York Racing Association trophy, which has been awarded annually since 1972 to the top rider on the New York circuit. Suspensions hindered Cordero in his pursuit of that trophy.


ANGEL CORDERO

Suspensions have also presented an obstacle for Cordero in his quest for success in major stakes races, especially the Kentucky Derby. In 1972 he had been scheduled to ride Bee Bee Bee—that year's Preakness winner—in the Derby, but was suspended just before the race. One of his most painful suspensions occurred in May 1973, when stewards at Aqueduct barred him for ten days for careless riding, forcing him off his mount, My Gallant, one of the Kentucky Derby favorites. Cordero had had four previous Derby starts but his opportunities in those races were limited. In 1968 he rode Verbatim, with odds of thirty-seven to one, and in 1970 he was on Corn Off the Cob, a thirteen to one shot. He fared somewhat better in 1971, when he made a second-place finish aboard Jim French. "There are richer races," Cordero has said, "but none has this prestige. I always dream of winning the derby."

On May 4, 1974 Cordero finally had his chance, riding Cannonade in the 100th Kentucky Derby at Churchill Downs. "For quite a while, it looked as if Braulio Baeza might steal the race with Triple Crown," Steve Cady reported in the New York *Times* (May 5, 1974). "That colt . . . led for the first six furlongs. Then Hudson County . . . rolled up alongside to challenge for command approaching the stretch. Destroyer was right there too. Suddenly, Cordero turned Cannonade loose. . . . In no time at all, Cannonade was four lengths in front as he went past the quarter pole at the head of the long, long stretch. Cordero whipped right-handed, then left-handed. And Cannonade drifted wide. . . . The 100th Derby had been decided by the one bold rush coming out of the turn." Finishing two and one-quarter lengths ahead of Hudson County, Cannonade won a record amount of $274,000, of which Cordero received 10 percent.

Cordero also rode Cannonade in the Preakness, on May 18, 1974, and placed third. He hoped to ride the horse to victory in the Belmont Stakes, on June 8, but when the race was run Cordero was under suspension because of careless riding in a race at Belmont Park. Despite his suspensions, however, Cordero has managed to do well financially. In 1974 he and Laffit Pincay became the first two jockeys in the history of the sport whose mounts have won more than $4,000,000 in a single year. It was his performances at Aqueduct in early 1975, however, that finally brought Cordero into the national limelight.

On March 12, 1975 Cordero won five consecutive races, a record for New York tracks, and tied still another mark with a sixth winner before the day was over. The story of Cordero's triumphs landed on page one of the New York *Times* (March 13, 1975). As writer Joe Nichols described his achievements: "In winning the first five races on the card, Cordero became the first jockey to do so in this state. He did not ride in the sixth and was out of the money in the seventh. Returning to action in the eighth race, he won that feature event on . . . Alpine Lass. . . . Cordero previously had won five races on three separate occasions at the meeting. His over-all New York production, in the decade he has been riding, includes a total of nine, five-victory days."

Nichols quoted an official of the New York Racing Association as saying: "Do you know, there's not a trace of any undercurrent of jealousy of Cordero here? That merely confirms the high respect held for one another in [the jockeys'] room." Professional handicapper John Pricci told Bill Nack of *Newsday* (March 8, 1975), while Cordero was in the midst of his winning streak: "There were five or six races . . . when he looked beaten at the eighth pole. But he just dropped their heads on the wire and won them. It was unbelieveable." Steward Nathaniel Hyland agreed. "Cordero could never be better," he said. "He's been terrific. He's getting the most out of his horses. If a horse looks like he's beat at the quarter pole, he seems to be able to find some reserve." Another veteran handicapper, Pat Lynch, said: "This is Angel's year, and nothing's going to stop him. The last rider I saw this way was Bobby Ussery. Cordero reminds me of Ussery in his heyday. Cordero's alert, alive, flowing with competitive juices. This is a rider in full flower. . . . He's exuberant. . . . He doesn't walk, he jogs. . . . He bounces. Everything about this guy is quick, quick. When a rider is going the other way he's kind of leisurely about things. What's the hurry? Angel's in a hurry. Angel wants to get the next set of silks on and go out there and do it again."

A tenacious man with black, wavy hair, Cordero stands at five feet three inches and has no trouble maintaining his weight well below the limit of 113 or 114 pounds that most trainers require. Recent sources have reported his weight variously as 108, 110, or 113 pounds. Unlike most jockeys, Cordero does not have constantly to do battle with the scales. He eats whatever he likes without fear of exceeding the required weight limits. Open, friendly, and enormously popular among his fellow jockeys, Cordero has an infectious smile and often bursts spontaneously into Latin song. In the course of his career, he has had only one recorded fistfight, and that was in 1968, when he lashed out at a fellow jockey in response to a racial epithet. Restless at times, Cordero has been known to fly to California on a Sunday to race and then return on Monday to ride the New York tracks. Once, on a Sunday in 1973, he commuted to Paris to ride in the Prix de l'Arc de Triomphe.

Angel Cordero lives quietly in Laurelton, Long Island with his wife, Santa, and their two children, Tommy, aged eleven, and Merly, who is eight. He has an expensive wardrobe and owns three cars, including a Fleetwood Cadillac that he drives to and from the track. He sometimes brings his son Tommy with him on weekends and during school vacations. When Cordero returns home to Puerto Rico it often is to receive honors for his achievements. He is a hero both in Puerto Rico and in the Puerto Rican community of New York. He and his fellow jockey Eddie Belmonte have been immortalized in the song "Cordero y Belmonte" by the Latin recording artist Ismael Rivera. Many aspiring jockeys from Puerto Rico come to New York in an attempt to emulate Cordero's success, and he is helpful to them, as he is to all young jockeys.

One of the reasons for his success, Cordero readily admits, is his present agent, fellow Puerto Rican Tony Matos. "Tony is the boss when it comes to picking mounts," Cordero says. "You can't have two people doing the handicapping. Sometimes he can't decide between two horses and he calls me. But he has all the records and he checks on everything." Cordero says he has two goals: to break the record for the most number of victories—now standing at five—by a jockey in the Kentucky Derby, and to ride nine winners in one afternoon, a victory in every race.

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CORSARO, FRANK (ANDREW)

Dec. 22, 1924- Director
Address: b. c/o New York City Opera, Lincoln
Center Plaza, New York 10023

The most exciting director in opera today is Frank Corsaro, a free lance whose most constant showcase is the New York City Opera. His daring, imaginative innovations—such as the use of mixed media in contemporary operas and the addition or revision of characters, character relationships, settings, and "business" in old standards—have stirred heated controversy among audiences and critics, and one point on which all sides must agree is that Frank Corsaro, whether "outraged" or inspired, cannot be ignored. Aside from his work in opera, Corsaro was a pioneer in the development of Off-Broadway theatre, and he has directed five Broadway plays, numerous road shows and summer packages, and four television plays, including one of his own. In addition, he is a teacher of acting and, occasionally, an actor himself. His thespian prowess can be witnessed in the film *Rachel, Rachel* (Warner-Seven

Arts, 1968), in which he appears as Joanne Woodward's undertaker-suitor.

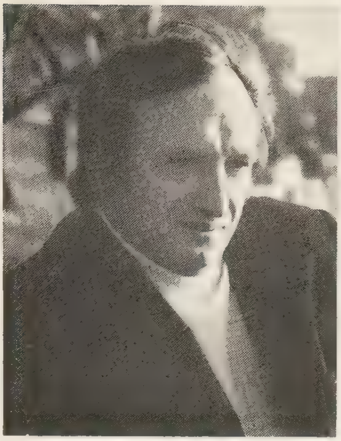
Frank Andrew Corsaro was born Francesco Andrea Corsaro on December 22, 1924 in New York harbor, where his immigrant parents, en route from Italy via Argentina, were about to disembark. His father was Joseph Corsaro, a tailor, and his mother was Marie (Quarino) Corsaro. He has one sibling, a brother, Anthony.

When Frank was growing up in the Bronx and Manhattan, opera was a family pasttime, and listening to the Saturday Metropolitan Opera broadcasts was the high point of the Corsaros' week. Frank learned to read music as a Catholic choir boy, and later he studied piano with Israel Citkowitz. While attending DeWitt Clinton High School in the Bronx he made his acting debut playing Merlin in a student production of *A Connecticut Yankee at King Arthur's Court*, in 1942.

From DeWitt Clinton, Corsaro transferred to Immaculata High School, a Roman Catholic institution in Manhattan. At Immaculata he won a prize for oratory but was expelled for misconduct, and he finished high school back at DeWitt Clinton. As Donal Henahan of the New York *Times* (November 12, 1972) listened to Corsaro "enthusiastically" describing one of his productions he got "a fleeting but sharp glimpse of the small orator at Immaculata High School, a free spirit cast out of his parochial society for some adolescent Giovannish transgression and consigned to the secular darkness of DeWitt Clinton."

After graduating from high school Corsaro studied at the City College of New York, the Yale University School of Drama, and the Actors Studio. His first professional effort as a director was a production of Sartre's *No Exit* at the Cherry Lane Theatre in Greenwich Village in June 1947, and as an actor he made his professional debut at the same theatre two years later in the role of the Professor of Philosophy in *The Would-Be Gentleman.* His subsequent stage credits as an actor were the Tapster in *The Taming of the Shrew* (New York City Center, 1951), Dirty Joe in *Mrs. McThing* (City Center, 1952), and Launcelot Gobbo in *The Merchant of Venice* (City Center, 1953). As a director, he was responsible for Off-Broadway and out-of-town productions of *Family Reunion* (1947), *The Creditors* (1949), *Heartbreak House* (1951), *Naked* (1952), and *The Scarecrow* (1953).

Corsaro tested the Broadway waters with his direction of *The Honeys*—Roald Dahl's macabre farce about two sweet little wives (Jessica Tandy and Dorothy Stickney) who kill their caddish twin-brother husbands (both played by Hume Cronyn)—which had a mixed reception in 1955. His first Broadway hit was *A Hatful of Rain,* Michael Gazza's moving drama about a marriage rent by drug addiction. The reviews of that production, which starred Ben Gazzara and Shelley Winters and had a run of 374 performances at the Lyceum Theatre in 1955 and 1956, were almost unanimously raves. His later Broadway productions included the plays *The Making of Moo* (1958) and *The Night Circus* (1959), and *The Night of the Iguana,* which he helped Tennessee Williams develop from a Spoleto Festival one-acter (1959) into a full-length Broadway hit (1961).



FRANK CORSARO

The world première of *Oh, Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad* was staged in London by Corsaro in July 1961. Later in the same year he directed the pre-Broadway tryout of *A Short, Happy Life,* and three years later he staged James Costigan's comedy *Baby Want a Kiss* at the Little Theatre in New York. He made his debut as a playwright with *A Piece of Blue Sky,* about two Bronx couples suffering the economic problems of the Depression of the 1930's as well as personal tragedies. When that drama was presented in the *Play of the Week* series on WNTA-TV in New York in May 1960, *Variety*'s reviewer assessed it as "not a particularly memorable drama, primarily because the unhappy people he writes about are rather dull people," and Jack Gould of the New York *Times* found that it "only fleetingly elicits a viewer's involvement."

In February 1965 Corsaro directed Joyce Carol Oates' *The Sweet Enemy,* which ran for only eight performances at the Actor's Playhouse in New York. Meanwhile he had made his first sortie into opera in 1958, when Julius Rudel, general director of the New York City Opera, invited him to direct a production of Carlisle Floyd's *Susannah.* Beginning in 1965, while maintaining his free-lance status, he became a frequent director of New York City Opera productions. During the late 1960's he directed *La Traviata, Madama Butterfly, I Pagliacci, Cavalleria Rusticana, The Crucible, Faust, Carrie Nation, Prince Igor,* and *Rigoletto,* among other productions, for the New York company, and he also directed productions for opera companies in San Francisco, Cincinnati, Atlanta, Seattle, and Washington.

His 1967 staging of *Madama Butterfly* included, typically, such innovations as having

Pinkerton's Navy friends carrying on like rowdies at the wedding party, drinking and snapping pictures, and Butterfly dressed in Western clothing in Act II. Miles Kastendieck of the *Christian Science Monitor* declared Corsaro's *Butterfly* to be "more moving than any other version in years" but noted that "this bold departure disturbed those who want a traditional approach."

Corsaro's violation of operatic tradition has stirred mixed and passionate reaction over the years. Allen Hughes of the New York *Times* (February 26, 1968) acknowledged that the new staging of *Cavalleria Rusticana* was "a success" but he resented the remake of *Pagliacci*, which included the addition of a new character in the play-within-a-play sequence, and in general he felt that Corsaro had become "so explicit about sex and violence that opera fans will not have to go to the movies anymore."

The Corsaro restaging of Gounod's *Faust* included such shockers as an opening scene set not in a book-lined study but in a medical laboratory containing two cadavers, one of which turns out to be Mephistopheles. *Time* magazine (October 25, 1968) headlined its review, "Outrageous, but Good." Harold Schonberg, writing in the New York *Times* (October 18, 1968), was generally approving, but felt Corsaro had gone too far in ending the opera with Marguerite dying on the gallows, with no indication that her soul is saved. Schonberg objected that the "opera's very message is wrenched." The opinions of hostile critics notwithstanding, singers were generally favorably disposed toward the Corsaro method, as Thomas Cole observed in the New York *Times* (September 29, 1968): "All the singers I talked to agreed that Corsaro breathed a life and urgency into operas and roles they have been singing maybe a hundred times before."

In February 1969 Bob Micklin of *Newsday* saluted Corsaro's "impressive staging" of Borodin's *Prince Igor*, and in March in the *New Yorker* Winthrop Sargent called his staging of *Rigoletto* "certainly the most original" he had ever encountered. After noting a variety of Corsaro touches, such as the depiction of the Duke of Mantua's court as so dissolute as to resemble a brothel, of Sparafucile as a psychopath happy in his profession, and of Sparafucile's home as situated directly on the waterfront, Sargent wrote, "With all this, I looked for radical departures from the libretto, but could find none." Miles Kastendieck wrote of the *Rigoletto* production in the *Christian Science Monitor* (April 5, 1969): "Mr. Corsaro has upstaged tradition meaningfully. He recognizes the impact of the play without slighting the music. He could not have succeeded had singers not learned to act. Traditionalists tend to overlook such facts."

The bluntest adverse criticism of Corsaro's approach was expressed by Harris Green in an article in the New York *Times* of June 8, 1969. Green excoriated both Julius Rudel and Corsaro in behalf of audiences that were "aghast at what's been done to *Traviata, Faust,* and *Rigoletto*." Referring scornfully to Corsaro's "torn-doublet naturalism," Green attacked virtually all the changes Corsaro had made in traditional staging and faulted him for, among other sins, relying on stage drunkenness as a way of motivating characters. He also attacked what he described as Corsaro's "growing tendency to turn passages that are obviously soliloquies, or asides, into conversations with mute, superfluous bystanders."

Over the next few seasons Corsaro's schedule of operatic and other productions kept him virtually at a gallop. He directed Moore's *Carrie Nation* in San Francisco and New York; Debussy's *Pelléas et Mélisande* in New York; Janacek's *The Makropoulos Affair* in New York; Floyd's *Of Mice and Men* in Seattle; Hoiby's *Summer and Smoke* in St. Paul and New York; Floyd's *The Flower and the Hawk* in Jacksonville, Washington, and New York; and Delius' *A Village Romeo and Juliet* in Washington, San Diego, and New York. In virtually every instance his inventiveness, which now included the use of slides and movie film, provoked predictable controversy.

Corsaro came a cropper when he staged in the 1972-73 season dual productions in English and Italian of *Don Giovanni* for City Opera. In those productions, Don Giovanni was a Hogarthian Tom Rakewell rather than the genteel, aristocratic libertine of Victorian productions; much of the action was set outside a whorehouse; and Don Giovanni and Zerlina literally rolled in a hayrick at the conclusion of their duet "La ci darem la mano." When Corsaro and conductor Bruno Maderna went on stage for bows after the opening night curtain, they were hissed and booed, and the reviews were generally denunciatory.

Over the following week and a half Corsaro toned down the production to the point where Raymond Ericson of the New York *Times* (December 12, 1972) found it "almost routinely dull." Indomitable, Corsaro described the debacle as "an interesting experience" and turned his attention to new assignments. The latter included productions of *L'Incoronazione di Poppea* in Washington, *Manon Lescaut* in New York, *The Seagull* in Houston, *Medea, Prima La Musica,* and *The Impresario* in Katonah, New York, and *Hugh the Drover* and *Lulu* in Houston.

In the spring of 1975 Corsaro, as he had on previous occasions, used mixed media, especially the visuals of Ronald Chase, in staging Erich Korngold's *Die Tote Stadt* at the City Opera. Alan Rich, writing in *New York* (April 21, 1975), took a negative view of the production: "Corsaro has given this dubious material the *Village Romeo and Juliet* treatment, boxing in his stage with a heavy counterpoint of projected images front and back through which the live action seems to float on the level of near-invisibility. But while the Delius score was watery enough to fit into the small empty spaces of this mixed-media conception, there is simply too much Korngold from the singers and the pit. The whirling, galloping visuals . . . merely compound the opera's murky symbolism rather than, as in the Delius, illuminating it. Everything that is lurid and stifling in libretto and score is made the more so by its visual realization."

Rich concluded: "Surely, the mixed-media explorations in use here, which have served Corsaro well not only in the Delius opera but also in *Makropoulos,* point a valid, promising direction for operatic staging. But the basic flaw in Corsaro's work in *Die Tote Stadt,* it seems to me, is the assumption that the technique works *per se,* and can somehow redeem any opera of any quality."

In response to the criticism that the mixed-media approach overwhelms or "confuses" the music in his production of *Die Tote Stadt,* Corsaro said: "Not so. . . . Our production provides a new way of listening to the music. You hear the music through the images. To most people, the music in modern operas is as new as the production. If they return to hear the operas again, the production will not appear so overwhelming."

Corsaro admitted to Thomas Lask of the New York *Times* (May 1, 1975) that his mixed-media approach was unsuitable for some operas, such as those of Verdi or Mozart, but he argued that modern operas such as the *Makropoulos Affair* lend themselves to the mixed-media treatment: "These pieces require some extra element to make them esthetically viable. If Delius's 'A Village Romeo' were treated realistically the curtain would be down more than up. One of its elements is the lushness of nature and you know what nature consists of on a stage—a few cut-out trees. The mixed-media effect makes dramatic sense in the way that lumber and canvas do not."

On May 23, 1975, more than half a century after the death of Scott Joplin, the Houston Grand Opera gave the première of the first professional production of his opera *Treemonisha,* under the direction of Frank Corsaro. The ragtime opus ended its engagement at the Miller Outdoor Theatre in Houston on June 4 and that autumn moved to New York City for runs at the Uris and Palace theatres. In the opinion of Alan Rich of *New York* magazine (November 3, 1975), Corsaro "hit upon the inner essence" in the score and staged it "unerringly," but Stanley Kauffmann of the *New Republic* (November 15, 1975) categorized his staging as "straight Radio City Music Hall," and Herbert Kupferberg of *Cue* (November 1, 1975) called it "rather tame and static."

"Outside New York," Corsaro told an interviewer a couple of years ago, "my minimal fee is $3,000 plus expenses, for directing a production. That's about the highest pay in the country, I think." His regular fee at the New York City Opera is, he said, "considerably less." Since 1969 Corsaro has been teaching an acting class specifically for singers. He told Deborah Seabury in an interview for *Opera News* (March 8, 1975) that he taught partly to keep in touch with dramatic problems and "partly to develop a group of artists in this country who can propagate the kind of work I'm interested in doing. That is, to deal with the opera form in terms of life, the way these works originally did."

Frank Corsaro is five feet five and a half inches tall, weighs 155 pounds, and has black hair and brown eyes. Ebullient and direct in his manner and a master of cajolery and jollification with singers, he can be blunt and tough if the occasion demands. After two previous abortive attempts at matrimony, he was married on May 30, 1971, to Mary Cross "Bonnie" Lueders, a mezzo-soprano with City Opera whom he met when he was directing *Prince Igor.* They live in an apartment on Manhattan's West Side overlooking the Hudson River with their son, Andrew. For recreation, Corsaro enjoys painting, tennis, playing the piano, and ice skating. He serves on the panels of the National Endowment for the Arts and National Opera Institute and belongs to the Screen Directors Guild, the American Guild of Musical Artists, and the Society of Stage Director-Choreographers.

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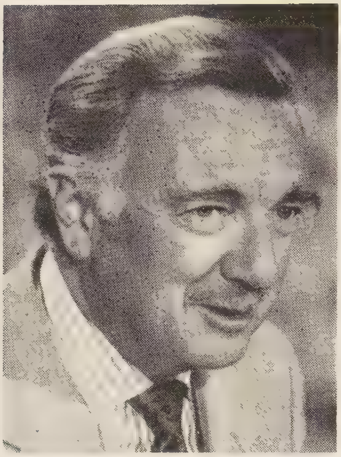
CRONKITE, WALTER (LELAND, JR.)

Nov. 4, 1916- Broadcast journalist
Address: b. CBS News, 524 W. 57th St., New York 10019

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1956.

For many Americans, the *CBS Evening News* has become a nightly ritual, and the avuncular, unflappable Walter Cronkite, anchorman of the award-winning newscast since 1962, is, to them, a reassuring constant in a troubled and rapidly changing world. A newsman for more than forty years, Cronkite was a newspaper reporter and a wire service correspondent before joining CBS News in 1950. In his twenty-five years with CBS, he has covered wars, natural disasters, nuclear explosions, Presidential tours, social upheavals, national elections, and every American space flight from "Alan Shepard's little fifteen-minute poopdown into the Atlantic" to the lunar landings. In addition to anchoring the *CBS Evening News,* Cronkite has hosted many network public affairs programs, among them, *You Are There, Twentieth Century,* and *Eyewitness to History.*

Hailed by his colleagues as "honest," "sincere," "believable," and "very professional," Cronkite has won countless awards for journalistic excellence and is generally acknowledged to be the nation's preeminent broadcast journalist. David Halberstam has analyzed Cronkite's appeal as that of "the definitive centrist American who reflects the essential decency of American society as much as anyone can." To Nicholas von Hoffman, the maverick syndicated columnist, Cronkite is "America's old shoe" and its "national security blanket." "I don't understand my



WALTER CRONKITE

impact or my success," the veteran broadcaster once remarked. "That my delivery is straight, even dull at times, is probably a valid criticism. But I built my reputation on honest, straightforward reporting. To do anything else would be phony. I'd be selling myself and not the news."

A descendant of Dutch merchants who settled in what is now New York City in the middle of the seventeenth century, Walter Leland Cronkite Jr., the only son of Dr. Walter Leland and Helen Lena (Fritsche) Cronkite, was born on November 4, 1916 in St. Joseph, Missouri. Several years later the elder Cronkite, a dentist, moved his family to Houston, Texas, where he joined the faculty of the University of Texas Dental School. Entranced by the exploits of a foreign correspondent in an *American Boy* short story, Walter Cronkite decided to become a journalist when he was in junior high school.

Encouraged by his English teacher at San Jacinto High School in Houston, Cronkite worked on the yearbook and on the school newspaper, the *Campus Cub*. He was also active in student government and in athletics, especially track. Following his graduation from high school in 1933, he enrolled at the University of Texas in Austin, where he studied political science, economics, and journalism. His extracurricular activities included intramural sports and the Curtain Club, the college dramatic club. To help defray expenses, he worked part time as the campus correspondent for the Houston *Post,* as a sports announcer for a local radio station, and as a state capitol reporter for the Houston bureau of the Scripps-Howard newspaper chain. He dropped out of school in his junior year to work full time for the Houston *Post.* "Covering the state capitol was a lot more exciting than studying political science in school," he told Isabella Taves in an interview for *Look* magazine (August 25, 1964). "Besides, I never went to classes, so I got awful grades."

After a year at the *Post,* where he was a general assignments reporter, religion editor, and assistant amusements editor, Cronkite joined the staff of KCMO radio in Kansas City as its news and sports editor. The following year he worked briefly as a football announcer for WKV, a radio station in Oklahoma City, and then took a job with Braniff Airways in Kansas City. He returned to journalism as a United Press correspondent in 1939.

One of the first journalists accredited to American forces after the United States entered World War II in December 1941, Cronkite covered many of the major battles of the war, including the Battle of the North Atlantic in 1942 and the Battle of the Bulge in 1944. To obtain his widely acclaimed eyewitness accounts for U.P., he flew on the first Flying Fortress bombing raids over Germany, parachuted into the Netherlands with the 101st airborne division, and waded ashore with the Allied troops at Normandy. Despite his impressive record as a war correspondent, Cronkite insists he was not unusually courageous. "Personally, I feel I was an overweening coward in the war," he told Ron Powers, the television critic for the Chicago *Sun-Times* in an interview for *Playboy* magazine (June 1973). "I was scared to death all the time. I did everything possible to avoid getting into combat. . . . But the truth is that I did everything only once. It didn't take any great courage to do it once. If you go back and do it a second time—knowing how bad it is—that's courage."

After the war ended in 1945, Cronkite remained in Europe to reestablish the United Press bureaus in Belgium, the Netherlands, and Luxembourg. He was the chief U.P. correspondent at the war crimes trials in Nuremberg and then its bureau chief in Moscow. When he returned to the United States in 1948, he signed on as a Washington reporter for a group of Midwestern radio stations. "I asked for three times the money I was getting with U.P., which wasn't much," he told John Cashman in an interview for a New York *Post* profile (January 27, 1965). "I never thought they'd pay it, but they did and I was in radio, like it or not. It was fine until the Korean War broke out and I saw my old buddies with their bags over their shoulders heading off without me. I grabbed a CBS offer to cover the war, but I never got out of Washington," he added.

Shortly after joining CBS News in July 1950, Cronkite was assigned to develop the news department of CBS's new television station in the nation's capital. Within a year he was appearing regularly on such nationally broadcast public affairs programs as *Man of the Week, It's News To Me,* and *Pick the Winner.* In February 1953 he narrated the first installment of the long-running documentary series *You Are There,* which faithfully recreated historical events and reported them as if they were fast-breaking news items. When CBS inaugurated its two-hour, Monday-through-Friday *Morning Show* of news, interviews, features, and entertainment, network executives tapped Walter Cronkite as the show's master of ceremonies, but he resigned several months later to return to news reporting.

In 1952 Cronkite headed CBS coverage of the national nominating conventions in the first nationally televised Presidential campaign. In a perceptive piece he wrote for *Theatre Arts* (November 1952), the broadcaster anticipated the enormous influence that television would eventually exert on American politics. "Television will force a middle ground between personality and politics," he predicted. "The politician who can command the highest Hooper rating is likely to achieve office and the power that goes with it. And once in office, he stands the best chance of being able to keep the public informed." With the sole exception of the Democratic National Convention in Atlantic City, New Jersey in 1964, Walter Cronkite has covered every national political convention and national election since 1952. (In 1964 he was replaced by Roger Mudd and Robert Trout after Chet Huntley and David Brinkley, NBC's brilliantly matched team, had won the ratings race with their joint coverage of the Republicans' meeting in San Francisco.) He has become such a fixture that some frustrated CBS political correspondents have reportedly complained to their superiors about "Walter to Walter" coverage.

On April 16, 1962 Cronkite anchored the first broadcast of the *CBS Evening News with Walter Cronkite*. At first restricted to fifteen minutes, the early evening network news programs, then dominated by NBC's *Huntley-Brinkley Report*, could do little more than present a summary of front-page news items. When the format was extended to thirty minutes on September 2, 1963, an occasion marked by an exclusive interview with President John F. Kennedy, the *CBS Evening News* began climbing in the ratings and eventually overtook the *Huntley-Brinkley Report*. Some broadcast historians attribute CBS's success to Walter Cronkite's confident delivery of carefully written, objective, and easily understood news reports. "I don't consider myself an entertainer or a personality," he told John Cashman in 1965. "I am a reporter and I am giving the viewer a front page that I hope is interesting and informative. We're giving them the news, not telling them how to think."

Although he no longer writes all his copy, Cronkite edits every story, rewriting some of them to read "right down the middle of the line." He often contributes original pieces. Billed as the newscast's managing editor, he takes an active part in making assignments, selecting and arranging stories, and planning future programs. In 1970, for example, Cronkite and his *Evening News* crew of some three dozen journalists and technicians culled from the thousands of pieces filed by CBS's 800-man world news team filmed reports on water and air pollution and mercury contamination; overpopulation, birth control programs, and abortion reform; the shaky peace in the Middle East; the continuing war in Southeast Asia and the increasingly violent protests against it at home; the effect of the war on those who fought it and on those who reported it; the declining national economy and inflation; the widespread use of marijuana among the young; the rise of the women's liberation movement; and the seemingly jinxed flight of Apollo 13. Many of those stories have been preserved in print in Cronkite's *Eye on the World* (Cowles, 1971), an illustrated compendium of 1970 as seen and interpreted by CBS newsmen.

Although he does not believe that investigative journalism is a prime function of television news, Cronkite has, on several memorable occasions, waived the usual two-minute limit to run detailed special reports. In September 1972 he directed Stanhope Gould, a resourceful field producer, to investigate the controversial sale of millions of tons of grain to the Soviet Union. Those hard-bitten and comprehensive reports were praised by the New York *Times*. Elated, Cronkite immediately ordered a similar study of the Watergate break-in. On October 27, 1972 he opened the fourteen-minute, carefully worded segment with the statement: "Watergate has escalated into charges of a high-level campaign of political sabotage and espionage apparently unparalleled in American history." Although the Nixon Administration's denials of each allegation were dutifully noted, the scheduled second segment was edited after Charles W. Colson, a special counsel to the President, made an angry telephone call to CBS. According to broadcast historian Marvin Barrett, the editor of *Moments of Truth* (1975), Cronkite's two special reports on Watergate, totaling an unprecedented twenty-three minutes, "for the first time put the Watergate story clearly and substantially before millions of Americans. In broadcast terms, it was an act of considerable courage."

Unlike some of his more militant colleagues, Walter Cronkite has refused to exchange the role of impartial observer for that of participant. "The basic function of the press has to be the presentation of all the facts on which the story is based," he explained to Ron Powers. "Advocacy is all right in special columns. But how the hell are you going to give people the basis on which to advocate something if you don't present the facts to them? If you go only for advocacy journalism, you're really assuming unto yourself a privilege that was never intended anywhere in the definition of a free press."

Since he holds similar reservations about editorializing on television, Cronkite believes a "clear, strong, unbreachable line" must be drawn between news and "properly labeled" commentary. "I am a news presenter, a news broadcaster, an anchorman, a managing editor—not a commentator or analyst," he maintained in an interview for the *Christian Science Monitor* (December 26, 1973). "I feel no compulsion to be a pundit." Media observers have noted in his twenty-five years of broadcasting only a few instances in which emotion disturbed Cronkite's celebrated cool: the assassination of President John F. Kennedy; several manned missile launchings; the beating of CBS newsmen by a bunch of thugs at the Democratic National Convention in 1968; and the government's deliberate suppression of truth during the Vietnam War.

Returning from South Vietnam after the disastrous Tet offensive in 1968, a disillusioned Cronkite told his viewers: "We have been too often disappointed by the optimism of the American leaders, both in Vietnam and in Washington, to have faith any longer in the silver linings they find in the darkest clouds. . . . It seems now more certain than ever that the bloody experience of Vietnam is to end in a stalemate," he continued, as quoted in Robert Metz's *CBS: Reflections in a Bloodshot Eye* (1975). "It is increasingly clear to this reporter that the only rational way out then will be to negotiate, not as victors, but as an honorable people who lived up to their pledge to defend democracy, and did the best they could." Because of Cronkite's credibility, his report had an incalculable effect on American public opinion. Bill Moyers, who was once press secretary to President Lyndon B. Johnson, has even suggested that the report influenced Johnson's decision to withdraw from the 1968 Presidential race.

In addition to anchoring the *CBS Evening News,* Walter Cronkite served as chief correspondent for a number of *CBS Reports,* including *Sabotage in South Africa* (1962), *Eisenhower, 1963* (1963), and *D-Day Plus 20 Years: Eisenhower Returns to Normandy* (1964). He also hosted the *Eyewitness to History* series and the multi-award-winning contemporary history series, *Twentieth Century* and *21st Century.* In the early 1970's he resurrected the old *You Are There* series as a Saturday morning children's program. Among the many world leaders he interviewed were Egyptian President Anwar El-Sadat, Israeli Premier Golda Meir, West German Chancellor Willy Brandt, and President Johnson.

Fascinated by rocketry ever since he first observed the German V-1 and V-2 rockets in action during World War II, Cronkite has headed the CBS space coverage team since 1956. After covering the sub-orbital rides of astronauts Alan Shepard and Gus Grissom, he boned up for the first American orbital flight by studying all phases of the mission from liftoff to splashdown, by inspecting tracking stations, and by persistently questioning technicians and scientists. He even experimented with weightlessness, an experience he later described as "delightful." After the broadcast, one reviewer commended Cronkite for making "engrossing sense of the miracle otherwise beyond the comprehension of the hundred million Americans who were watching." Cronkite has been so obviously exhilarated by repeated successful manned space flights that he has been condemned by some media critics for weighting his broadcasts in favor of the space program. He countered his critics with *Space: A Report to the Stockholders* (1974), a determinedly objective CBS News special report on the astronomical costs, results, and technological spinoffs of the lunar program. Discounting his age, Cronkite intends to be one of the first newsmen on the space shuttle, which is scheduled for operation sometime during the 1980's. "I'd go on any flight they offered me—especially one to the moon," he remarked to one reporter.

As an advocate of freedom of the press, Cronkite was, in his words, "a little hurt and mighty angry" at the charges leveled against broadcast journalism by Nixon Administration officials. As early as May 1969, six months before Vice-President Spiro T. Agnew made his famous "Des Moines speech" assailing the network's "self-appointed analysts," Cronkite called upon print journalists and advertisers to join broadcasters "in understanding that a threat against one newsman is an attack against us all." "We must get out from under this outmoded concept that because we use the people's air the government can say what goes over it," he told a meeting of the New York chapter of the Association of Industrial Advertisers in May 1969. "[This] is clearly a restriction of free speech." In spite of Administration attacks, the credibility of the press and of Walter Cronkite continued to increase. In an Oliver Quayle public opinion survey taken early in 1973, the journalist, with a 73 percent rating, topped the list as the most trusted public figure in the United States, outpolling both the President (57 percent) and the Vice-President (50 percent).

Walter Cronkite stands six feet tall, weighs about 185 pounds, and has sandy gray hair and direct blue eyes. An incurable joiner, he belongs to dozens of professional organizations and social clubs. "I kind of like club life," he said recently. "I could be a very happy Victorian gentleman. I like pubs or a good working newspaperman's saloon." In his spare time he plays tennis and reads boating magazines and escapist fiction, especially the sea stories of C. S. Forester. At one time a race car enthusiast, he gave that up for a sport the whole Cronkite family could enjoy and now spends most of his annual three-month vacation sailing his thirty-five-foot ketch, the *Wyntie.*

On March 30, 1940 Cronkite married Mary Elizabeth Simmons Maxwell, a columnist and woman's editor for the Kansas City *Journal.* They have three children: Nancy Elizabeth (Mrs. Gifford Cochran Whitney), Mary Kathleen, and Walter Leland III, known as Chip. The Cronkites live in a brownstone on Manhattan's Upper East Side and summer on Martha's Vineyard. The veteran journalist, who has styled himself "the original Walter Mitty," has no plans for retirement but nevertheless occasionally daydreams of sailing aimlessly aboard the *Wyntie.* "I'm a journalist 100 percent," he once told Oriana Fallaci. "And I consider myself a lucky man because I do exactly what I want to do. Journalism is such beautiful, beautiful work, though it's so painful at times, especially these days."

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CUNHAL, ALVARO (BARRIERINHAS) (kōōn-yäl′ al′va-rō)

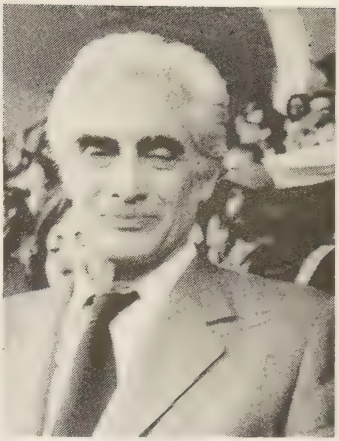
1913- Secretary-General of the Portuguese Communist party; former Cabinet minister
Address: b. c/o Assembleia Naçional, Palacio de São Bento, Lisbon, Portugal

The Secretary-General of the Portuguese Communist party, Dr. Alvaro Cunhal, has been described by the Italian journalist Oriana Fallaci in the New York *Times Magazine* (July 13, 1975) as "the man who counts most in present-day Portugal, the man who influences the army's power machine, the man, in one sense, who has emerged the winner." In prison or in exile for much of his life, the sixty-one-year old lawyer returned home after a military coup in April 1974 overthrew the right-wing dictatorship of Premier Marcello Caetano, the heir of Antonio de Oliveira Salazar. Occupying a key position within the increasingly radical military regime of Portugal, Cunhal officially served the Portuguese government as Minister Without Portfolio from May 1974 until July 1975, when the nation's civilian Cabinet was dissolved under the impact of growing interparty strife.

In the constituent assembly elections of April 1975 the Socialists and Popular Democrats had decisively defeated the Communists. A Cabinet formed in September reflected the popular vote by including only one Communist, but it was tenuous and continued violence increased the threat of civil war. According to intelligence sources cited in the *U.S. News & World Report* (March 31, 1975), Cunhal is "probably the best and ablest Moscow-line leader in the West."

The son of Evelino Cunhal, a lawyer, history professor, amateur painter, and writer, Alvaro Barrierinhas Cunhal was born in the town of Sé Nova in Portugal's Coimbra district in 1913. His mother, a devout Catholic, was a member of the upper-middle class. At seventeen Cunhal entered the University of Lisbon, where he obtained the highest grades ever recorded in its law faculty. Active in student organizations, he was elected a student representative to the University Senate. His interest in Communism began in the year he entered the university, when he hawked neckties in the streets of Lisbon to get to know the workers. In the same year he joined the outlawed Partida Comunista Português (PCP), or Portuguese Communist Party. His first assignments for the PCP involved participation in the work of international relief agencies, academic defense groups, and the League of Friends of the U.S.S.R. In 1934 the party entrusted him with the task of reorganizing the Federation of Communist Youth in the Lisbon region and along Portugal's southern frontier. During that period Cunhal taught literature, history, and philosophy as an assistant lecturer in the college owned by the family of Mário Soares.

Cunhal's brilliant mind and oratorical skill brought him increasing recognition within Communist ranks. In 1935 he was elected national secretary-general of the Federation of Communist Youth, and that same year he attended the Sixth International Congress of Communist Youth in Moscow. He was elected to the PCP's Central Committee in 1936. A Communist party mission to Spain brought him to Madrid at the outset of the Spanish Civil War. After trying to return home secretly in the summer of 1937, Cunhal was arrested and tortured. According to a profile in the London *Observer* (April 6, 1975), "For days on end [his captors] . . . inflicted unimaginable pain on their prisoner, beating him on the soles of his feet and other parts of his body. Friends say that Cunhal endured this torment by steering the interrogation on to one goal which gave him the initiative. He refused to reveal the origin of the bunch of keys found on him at the moment of his arrest. When it was over, he told the torturers that the keys were to his own desk." Some years later, Cunhal wrote in the *World Marxist Review* (January 1974): "A Communist who suffers cruel tortures in prison shows that while the limit of his physical endurance is death, there is no limit to his moral endurance nor can anyone break it." During his prison term—the first of several that he served over the years—Cunhal was permitted to take his final law exams from his cell, and the professor who evaluated his performance was Dr. Marcello Caetano. He told Cunhal: "You are very talented. What a pity you are a Communist!" Eventually Cunhal succeeded in obtaining his doctorate in law.


ALVARO CUNHAL

Released in 1938 after a year in prison, Cunhal was rearrested in 1940 and then again set free about a year later. For much of the next decade he devoted himself to underground work for the PCP. "To live and fight underground for years," he later wrote, "one needs great moral fortitude. In these conditions, Communist brotherhood and solidarity are invaluable." In 1941 he contributed significantly to the PCP's reorganization effort by organizing a partisan group in the north of Portugal.

From October 1942 until 1949 Cunhal worked with the secretariat of the PCP's central committee. He formulated strategy, organized a nucleus of professional revolutionaries, developed the party's technical apparatus and organization, edited party publications, and reestablished contacts with the international Communist movement, interrupted since 1939. He also played an important role in organizing labor, especially for the major strikes of 1943, 1944, and 1947. At the third PCP congress in 1943 and the fourth congress in 1946 Cunhal represented the secretariat of the central committee.

Again arrested in March 1949, Cunhal was held incommunicado for fourteen months. At his trial in May 1950, at which he conducted his own defense with the help of his father, he attacked the government and defended the PCP. Sentenced to eleven years in prison, of which eight were to be spent in solitary confinement, Cunhal was sent to Peniche, a grim fortress on the coast of Portugal. For two years he was denied all access to reading and writing materials. Asked by Ray Vicker of the *Wall Street Journal* (February 20, 1975) how he managed to keep his sanity during his ordeal, Cunhal replied: "You focus your mind upon the rightness of your cause."

With the aid of a Peniche jailer whom he had befriended and converted to Marxism, Cunhal and nine comrades effected a daring escape from the prison on January 3, 1960. As reported in the London *Observer* (April 6, 1975), "According to one of the men who escaped, . . . the key element was a panic-stricken accomplice among the gendarme warders who marched each of the prisoners separately across the battlements under his rain cape and at the last moment escaped with them. They climbed down a sixty-foot wall overlooking the sea, using a rope of knotted sheets. Waiting cars took them to the mainland before the alarm was raised."

After his escape, Cunhal lived in hiding in Portugal, reestablishing contact with the secretariat of the PCP central committee. In March 1961 he was elected Secretary-General of the PCP, a post vacant since the death of Bento Gonçalves in 1942. He spent about thirteen or fourteen years in exile, and during that time he is said to have lived in Moscow, Prague, and Paris. According to Western intelligence sources, Cunhal was in Eastern Europe during the 1968 Soviet military intervention in Czechoslovakia, and his approval of that action aroused controversy in European intellectual and political circles. Later he explained to Jean Daniel in a *Nouvel Observateur* interview (November 4, 1974) that the Czechoslovak "springtime"—as the period of liberal reforms under Alexander Dubcek was known—could have adversely affected the entire "Socialist camp" and thus weakened the Soviet Union, which was then providing the main opposition to United States support of the Salazar dictatorship.

On April 30, 1974, six days after a military coup d'etat inspired by General Antonio de Spínola overthrew Portugal's right-wing dictatorship, Cunhal returned home from exile, with the approval of the country's new rulers. The enthusiastic welcome he was given by thousands of Portuguese at Lisbon's Portela airport indicated the great changes that had already taken place in the political climate. "The Communist party is ready to assume its responsibilities in the present political juncture," Cunhal told the cheering crowds.

Shortly after his return, Cunhal was invited to consult with Spínola and the other leaders of the ruling Armed Forces Movement. In recognition of the fact that the recently legalized PCP had surfaced as Portugal's strongest and best-organized political movement, Communists were included, along with Socialists and centrists, in the new regime's first Cabinet, sworn in on May 15, 1974. Cunhal was appointed Minister Without Portfolio, a post that entailed responsibility for helping to establish trade relations with other countries and resolving questions concerning the forthcoming constitutional convention, among other duties. He played an important role in normalizing Portugal's relations with the Soviet Union and other Communist countries in the weeks following the overthrow of the dictatorship.

The prospect of Communist participation in the Portuguese government aroused some misgivings in Western nations as to the future reliability of Portugal as a partner in the North Atlantic Treaty Organization. In that regard, Cunhal asserted that "at present we do not raise a question about withdrawal from NATO" and expressed the hope that "the international thaw and the progress of peaceful coexistence" would end such alliances. As for United States use of the Lajes Air Base in the Azores, the Communist leader assured Jean Daniel of the *Nouvel Observateur* (November 4, 1974): "We are resigned to the existence of an American base in the Azores as, after all, Fidel Castro has accustomed himself to the American base at Guantánamo."

On the question of decolonization of Portugal's African territories, Cunhal differed with Spínola, who favored self-determination but not necessarily independence. In Cunhal's view, independence was "the only possible and desirable solution." In July 1974, after negotiations with the indigenous African independence movements had begun, the Spínola government, in a change of policy reflecting the PCP view, took the first steps toward the granting of outright independence to the territories.

On the domestic scene, Cunhal took a moderate stance during the weeks that followed his return, declaring that the Communist party had "an irreplaceable role to play to insure the de facto alliance of the people's movement with the Armed Forces Movement—an alliance on whose strength depends the progress of democratization." Denouncing the "adventurism" of Maoist and anarchist splinter groups, Cunhal told restive workers not to be "impatient," and he played a key role in persuading striking textile workers to return to work and in averting a steel strike. At its May 1974 rally at Lisbon, the PCP adopted the slogan "for a better life," pragmatically emphasizing the goal of improving the living conditions of workers.

Although he had a reputation for following the Soviet line, Cunhal has consistently denied that he takes his orders from Moscow. Commenting on the international political situation in a *Time* interview (May 5, 1975), he said: "I do not believe that the United States and the Soviet Union have divided the world into two halves. . . . The game is much more complicated. . . . It is necessary to find a solution for stability that lessens tension between the two blocs and creates the possibility of cooperation on various levels."

The influence of Cunhal and the PCP in the Portuguese government was enhanced when, in July 1974, civilian Premier Adelino da Palma Carlos was replaced by the more radical Colonel Vasco dos Santos Gonçalves. It was further strengthened when General Spínola, dismayed by the country's instability and leftward drift, resigned as provisional President in September with the warning that Portugal appeared to be headed for "new forms of slavery," and was succeeded by General Francisco da Costa Gomes. Meanwhile, the PCP gained substantial positions of strength within the labor movement, the news media, the civil service, and local administrations.

When Cunhal, as Minister Without Portfolio, visited Moscow in November 1974 at the head of a delegation to negotiate Soviet economic aid to Portugal, he was advised by Soviet officials to continue his party's policy of moderation in cooperation with the Armed Forces Movement. But as the military regime became more radical, so did the official policy of the PCP. In March 1975, following an abortive right-wing coup attempt led by Spínola, the Armed Forces Movement established a twenty-four-member Supreme Revolutionary Council (later enlarged to thirty) with full legislative powers. It was hailed by Cunhal as an instrument of "the liberating revolution." Although he had previously favored a popular front alliance with the Socialists, he now rejected their Western European style of Social Democracy, declaring: "There will be no bourgeois democracy in Portugal."

Despite the positions of power occupied by the PCP, however, its popular appeal was limited, as indicated in Portugal's first free election in almost fifty years, held on April 25, 1975. Nearly 92 percent of the country's 6,170,000 voters went to the polls to choose a constituent assembly that was to draw up a new national constitution. The voters cast 37.8 percent of their ballots for the Socialists, 26.4 percent for the mildly leftist Popular Democrats, and 7.6 percent for the moderately right-wing Democratic Center. The PCP obtained only 12.5 percent of the vote, and its allied Democratic Movement received 4 percent. Minimizing the significance of the election result, Cunhal asserted in *Pravda* that the election was not the determining factor in the revolutionary process. He attributed the poor showing of the PCP to rightist successes in regions where the "normal democratic situation does not exist" and pointed out that the party did well in industrial centers and areas where workers were in a majority.

Clashes between Communists and Socialists climaxed in May 1975, when Communist printers seized control of the Socialist newspaper *República*. In July the Socialists led by Mário Soares, and then the Popular Democrats, withdrew from the Cabinet in protest against further moves by the military to restrict freedom. With only the Communists and the Democratic Movement remaining, Premier Gonçalves dissolved the Cabinet. A few days later, the Armed Forces Movement gave unprecedented governing authority to a Communist-oriented triumvirate composed of President Costa Gomes, Premier Gonçalves, and General Otelo Saraiva de Carvalho, head of the national security forces. But in late September 1975 the government was reorganized for the sixth time, with Socialists and moderate militarists becoming the dominant element in a newly formed Cabinet that more accurately reflected the outcome of the April election. President Costa Gomes remained in control of the government, however, through the Supreme Revolutionary Council.

Cunhal has written several scholarly works, including *Les luttes de classe au Portugal à la fin du moyen âge* (Class Struggles in Portugal at the End of the Middle Ages), published in Paris in 1967, and *A questão agrária em Portugal* (The Agrarian Problem in Portugal), which appeared in Rio de Janeiro in 1968. In April 1963 Cunhal presented a report to the PCP central committee assessing the current political situation and setting forth a program for achieving national revolution. It appeared illegally in Portugal in 1964 and was officially adopted as the PCP program by the sixth party congress in 1965. Translated into Russian as *Put' k pobede; Zadachi partii v demokraticheskoi i natsional'noi revoliutsii* (The Road to Victory; Problems of the Party in the Democratic and National Revolution), it was published in Moscow in 1967.

Little is known of Alvaro Cunhal's private life. "We Communists keep our personal lives to ourselves," he explained to Ray Vicker of the *Wall Street Journal* (February 20, 1975). According to some reports, he married a Russian woman during his exile, and he is said to have a son. Silver-haired and blue-eyed Cunhal has been described as "magnetically handsome" with a "gaunt face and luminous gaze" that make him "highly photogenic." According to a profile in the London *Observer* (April 6, 1975), "Cunhal slips on to public platforms at the most inconspicuous moment, delivers a tersely compact speech in an even, precise voice, sharpening to points of anger, and retires quickly into the shadows." Ray Vicker characterized him as "surprisingly charismatic . . . , a crowd pleaser who has emerged from gray walls and dark alleys," and who "gives the impression of being ready to move underground at a moment's notice." As seen by Oriana Fallaci, "He is friendly . . . , impetuous, apt at repartee and able to make one laugh even while he is uttering the most unacceptable principles. . . . His intelligence is lively and sharp despite his blind faith and a hint of naiveté that cannot but astonish the listener."

Although reticent about himself, Cunhal is articulate about his country and its future. "There will be victories and setbacks . . . ," he said in an interview in the *World Marxist Review* (March 1975). "But we are convinced that democracy will take firm hold in Portugal and there will be deep-going social change. We are not in a hurry. . . . As a party, as a class . . . together with other classes we are combating the monopolists and the latifundists. . . . We feel that if the party is able to follow this course, democracy will triumph and Portugal will become socialist."

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DARK, ALVIN (RALPH)

Jan. 7, 1922- Former baseball manager
Address: b. c/o Oakland Athletics, Oakland-Alameda County Coliseum, Oakland, Calif. 94621

As he himself, a preacher man at heart, might put it, out of the depths of his despair and professional exile Alvin Dark cried unto his God, and his cry did not go unheard. The many-sided Dark, professional baseball's most conspicuous Christian, came up to the major leagues as a Southern Baptist youth some thirty years ago. He was a scrappy, hard-working infielder with a .291 batting average during his playing days, and after retiring his bat and glove he became a manager who was smart, aggressive—and also successful until his life began to crumble. Accused of bigotry because of an unfortunate offhand remark, and guilt-ridden over the breakup of his first marriage, Dark was fired in mid-season by the Kansas City Athletics in 1967 and by the Cleveland Indians in 1971, and, as Casey Stengel once observed, "a manager who gets fired twice during the middle of a season doesn't get a chance to manage again." But in 1974, after two and a half years of banishment, Dark did get another chance, offered to him by his old boss, Charles O. Finley of the Athletics (now in Oakland, California), the most difficult owner to work for in baseball. Accepting the challenge, Dark guided the Oakland A's to their third world championship in as many years, a feat accomplished only once before in the history of baseball, by the New York Yankees. Finley again dismissed him at the end of the 1975 season, replacing him as manager with Gene Mauch.

The youngest son of Ralph and Cordia (Stallions) Dark, Alvin Dark was born in Comanche, Oklahoma on January 7, 1922. While Dark was growing up the members of his family moved from town to town in Oklahoma and Texas, wherever the father's work as an oil well engineer took him, until they finally settled in Lake Charles, Louisiana. Although relatively frail in his youth, as a result of malaria and such childhood diseases as diphtheria, Dark was a superior athlete at the public high school in Lake Charles, starring on the basketball team and making All-State on the football team. The school had no team in his best sport, baseball, in which he had been coached from the time he was a toddler by his father, a former semipro player, but Dark played baseball regularly on sandlot teams.

On an athletic scholarship at Louisiana State University in 1941, Dark played varsity basketball, hit .350 in baseball, and led the football team in rushing, passing, and punting from the halfback position. The following year he transferred to Southwestern Louisiana Institute to enter the V-12 program for Marine officer candidates there, and while at SLI he continued to distinguish himself on the athletic field, especially in football. After receiving his commission he did a tour of duty in the Far East.

Returning to civilian life after the war, Dark rejected a draft by the National Football League's Philadelphia Eagles in favor of a $50,000-bonus contract with the Boston Braves because, as he explained, "football takes eleven good men" while "in baseball you're on your own" in the sense that "your team may be lousy, but you can look good in the averages."

Breaking Dark in, the Braves used him as a utility infielder-outfielder in Boston in 1946, when he went to the plate only thirteen times and hit safely on three of those occasions. For further apprenticeship they sent him to their farm team in Milwaukee the following year, when, as regular shortstop, he fielded .942, batted .303, and was named the American Association's Rookie of the Year. In 1948, his first full major league season, he batted .322, fielded .983 in the shortstop position, helped the Braves win the National League pennant, and was named Rookie of the Year by the Baseball Writers Association. His batting average dropped forty-six points in 1949, to .276. The "only close friend" he ever had as a player, Dark revealed in an interview years later, was veteran second baseman Eddie Stanky, his Boston roommate, who gave him moral support in adjusting to the majors and taught him the value of "hustle" in developing a winning attitude.

On December 14, 1949 Dark, along with Stanky, was traded to the New York Giants. Taking advantage of the cozy short fence of the Polo Grounds, Dark hit sixteen home runs in his first year with the Giants, ten more than he had tallied during his entire tenure in Boston. With five triples and thirty-six doubles in addition to the homers, he drove in sixty-seven runs, and his average at the plate was .279. In 1951, when Dark became captain of the Giants, the New York team came from behind to nose out the Brooklyn Dodgers for the National League pennant. In the World Series, which the Giants lost to the Yankees, Dark hit .417.

Dark's batting averages were .303 and .301 in 1951 and 1952, respectively. His best year with the Giants was 1953, when he batted .300, hit twenty-three home runs, and drove in eighty-eight runs. In an unusual experiment that year, manager Leo Durocher tried him out as a pitcher—for one inning, during which he gave up two runs. The following season Dark had a batting average of .293, hit twenty home runs, and drove in seventy men. For the second time in three years he was selected for the All-Star squad, and the Giants once more captured the pennant. In the World Series, in which Dark banged out seven hits for a .412 average, the New York team defeated the Cleveland Indians in four games. Dark's home run output dropped to nine and his runs-batted-in tally to forty-five in 1955, his last full season with the Giants. His batting average slipped only a little, to .282.

Dark's scrappiness won him the respect of his New York teammates but sometimes created explosive incidents, the most notorious of which took place in the 1955 pennant race with the Brooklyn Dodgers. It began when the Dodgers' Jackie Robinson, the first black player in the major leagues, angry over "bean balls" that had been thrown at him by a Giant pitcher, barrelled into a Giant in a first base collision, injuring the player. Dark has recalled his reaction: "When we got to the dugout, I called the team together. I said, 'Somebody's got to get him [Robinson]. . . . And who do you suppose was the first runner to reach Robinson at third base? I hit a ball down the left-field line, no more than a double. But when I rounded second I accelerated. Robinson gave me a quick double take and realized what was happening. He was braced when I left the ground, fifteen feet from third. A complete wipeout. Caps, helmet, glove, ball—everything went flying, including two adult males, one black Brooklyn player and one white Southerner. The way Robinson told it, I almost put him in the seats."

The Giants traded Dark to the St. Louis Cardinals on June 14, 1956. In his last four years as a player he was shunted from the Cardinals (1956-58), to the Chicago Cubs (1958-59), to the Philadelphia Phillies (in the beginning of 1960), and to the Milwaukee Braves (from June 1960 to the end of the season). Despite a gradual decline in his hitting ability, he ended his major-league playing career with a respectable lifetime batting average of .291. His complete tallies, incorporating his minor league figures, were a .289 batting average, 126 home runs, 727 runs-batted-in, and a fielding average of .959. The clever Dark concentrated in his final playing days on studying the strategies of the game in preparation for a managerial career.

On his retirement as a player, Dark was appointed manager of the San Francisco Giants. In 1961, his first year as manager, the Giants finished in third place in the National League, with eighty-five wins and sixty-nine losses. After one frustrating loss, Dark, in what was then a typical fit of temper, threw a stool in the clubhouse and in the process ripped off the tip of one of his fingers. The next year a more subdued Dark guided his team to a 103-62 record and to first place in the National League.

ALVIN DARK

Before the 1962 pennant playoff against the Los Angeles Dodgers, Dark sought to thwart one of the major threats presented by the opposition, the lightning-like base-stealing of demon runner Maury Wills, by requesting that the infield be watered down, so that Wills would have a slow "track." The request was turned down, but the Giants vanquished the Dodgers anyway. In the subsequent World Series, against the powerful New York Yankees, the Giants remained in contention into the final game, when, in one of the most exciting finishes in Series history, the Giants lost, 1-0, with their potential winning runs in scoring position as the game ended.

The Giants slumped to third place in the National League in 1963 and to fourth in 1964. In the latter season Dark was quoted by reporter Stan Isaacs of *Newsday* as saying that the team was having trouble because it had "so many Negro and Spanish-speaking players" who were less "alert" than white ballplayers. When charges of racism were hurled at Dark from all sides, he claimed that he had been misquoted, and even Jackie Robinson, no bosom buddy of Dark's by any stretch of the imagination, came to his defense. It looked as if he was going to be able to live down the alleged "racist" reputation when another scandal arose: Dark was reportedly "openly having an affair with an airline stewardess" (now his second wife). At that time baseball players were still required to maintain a public image of puritanical propriety, and the reports of Dark's "philandering" were the clincher. Giants owner Horace Stoneham, an old-fashioned puritan who had always admired Dark's religious beliefs and virtuous ways, now, in disillusionment, thought of him as a hypocrite and fired him.

Dark spent the 1965 season as a coach with the Chicago Cubs. The Cubs were considering him for the job of manager, but he rejected that possibility because it would have meant replacing his old friend Bob Kennedy. It was at that point that Dark first came into contact with Charles O. Finley, a self-made millionaire who had bought what he called "a little extra happiness" in the form of a major league baseball team, the Kansas City Athletics, in 1966. From the beginning, managers found it difficult to work under Finley, who insisted on being his own general manager, and Dark was no exception. Hired by Finley in 1966 to guide the lowly Athletics, who had been floundering in the American League basement since Finley bought them, Dark raised the team a notch, to seventh place, in 1966, when it lost only eighty-six of its 160 games. During the following two seasons the Athletics descended again, to tenth place, and friction developed between Dark and Finley over team discipline, especially relating to the alleged abuse of alcoholic beverages and other misbehavior on team flights. Before the end of the 1967 season Finley dismissed Dark (himself a teetotaler) for insubordination, when Dark sided with the players in protesting the punishment meted out by Finley to two players, including one who had reportedly used obscene language when intoxicated on an airplane flight.

On the advice of Gabe Paul, general manager of the Cleveland Indians, Cleveland owner Vern Stouffer hired Dark to manage the Tribe in 1968. According to Dark it was the beginning of the time of his life he is "least proud of." In the Indians, a perennial loser, Dark saw his dream of "molding a team into his own image," something he could do only if he were general manager as well as field manager (a combination that had been impossible under Finley). In the 1968 season the Indians won eighty-six games and finished in third place, an accomplishment that prompted Stouffer to kick Gabe Paul "upstairs," letting Dark take over most of the work of general manager, just as Dark had planned. Dark signed a new five-year contract and in September 1969 purchased $250,000 worth of stock in the Cleveland organization.

The dual powers given Dark caused his demise in Cleveland, because he could not handle both jobs. The Indians slumped to sixth place in 1969, and Dark bore the brunt of the blame. There was constant war between him and the press, the fans, and factions within the Cleveland organization. Worst of all, his relationship with the players deteriorated. Dark recently explained the dilemma: "When you're the general manager, and you are arguing with a young man, and he tells you he wants $80,000 and you say, 'Son, you're not worth that much, and then you . . . manage him on the field . . . well, the symptoms alone are enough to kill the patient. Every move is interpreted 'You don't like me, you don't want to give me any money.'" On July 30, 1971, with the Indians languishing in sixth place, with a 42-61 mark, Dark was fired by Cleveland and replaced by Johnny Lipton. He was financially compensated for the two and a half years remaining on his contract. Feeling that his life had hit "rock bottom," Dark turned to his Bible with a new earnestness.

When Dick Williams finally, in his turn, lost his patience with Charles O. Finley and quit as manager of the Oakland Athletics, after the 1973 World Series, Finley first tried to retain Williams through legal means and then began looking for a replacement. Insiders were not surprised when he asked Dark to come back to Oakland. There were tears in Dark's eyes at the press conference in Oakland in February 1974 when Finley formally announced Dark's reappointment, and there was a catch in Dark's voice when he addressed the assembled reporters. The previous two and a half years—spent in reading, and meditating on, his Bible, doing church work, and straightening out his personal life—had been the "longest" in his life, he said. "I've gotten myself straightened out. I feel I am a better man now . . . and that I will be a better manager. . . . I can't say strongly enough how happy I am to be back in baseball."

According to a report in *Time* (June 3, 1974), some of the Oakland players were either baffled at or irritated by the change in Dark when he took over again as manager of the A's: "If a player ignores his directions, Dark merely contemplates the dugout's top step. When the team fails to hustle, he does not say a word. . . . What irritates the players most is Dark's willing—even eager—subservience to owner Charles Finley. . . . Invoking Scripture is a common practice these days for the deeply religious Southern Baptist. 'I am a poor sinner and nothing at all,' he likes to say, 'but Jesus Christ is my all and all.' When players criticize him behind his back, Dark's reaction is: 'Great peace have they which love Thy law, and nothing shall offend them.'"

Regardless of anyone's opinion of Dark, no one can dispute that he succeeded in his job in 1974. The Athletics won eighty-nine games while losing seventy, thus taking the American League West title; defeated the Baltimore Orioles of the American League East for the league championship; and in October 1974 took the World Series from the Los Angeles Dodgers, the National League champs, four games to one. After the Series, Phil Pepe of the New York *Daily News* (October 21, 1974) looked back over the season Dark had just been through: "He rationalized his position [of subservience to Finley] and it turned the stomach of his players. . . . They thought his manhood was being threatened. . . . Through it all, Alvin Dark grit his teeth and took it." Pepe quoted a friend of Dark's: "He humbled himself only to get back. This is a tough man. When the time comes he'll stand up to this guy [Finley]."

Alvin Dark is five feet eleven inches tall and weighs 175 pounds. As a player, he threw and batted righthanded. Norm Miller of the New York *Daily News* (February 21, 1974) described him as "personable, articulate, and Southern-style genteel" but pointed out that "for all his outward urbanity, much of Durocher [the manager who was dubbed 'the Lip' because of his loud mouth with umpires] rubbed off on him" and he played and, for years, managed "with a roughneck ferocity." Miller also discussed Dark's marital problems: "No one who knew Dark . . . as a sober, devout family man who turned over 10 percent of his earnings to the church each year thought he would break up a marriage that bore four children, divorce, and remarry."

Actually, Dark himself was reluctant to break up his first family. On religious grounds he is against divorce, and for years he tried to avoid formalizing the rift that began in his first marriage —a marriage of thirty years duration—in 1962. Some light is thrown on the situation by Steve Jacobson, writing in *Newsday* (October 15, 1974): "He went through a difficult divorce and remarriage that became public because of an attempted suicide by the stewardess who became his second wife." The second marriage finally took place on April 10, 1970, and Dark now lives with his second wife, Jacolyn Troy, in Miami, Florida. "Divorce is a sin," he told Steve Jacobson. "But I have learned from the Bible that the Lord understands and He forgives."

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Who's Who in Baseball, 1973

DAVIES, (WILLIAM) ROBERTSON

Aug. 28, 1913- Canadian writer; educator
Address: Massey College, 4 Devonshire Place,
Toronto 5, Ontario, Canada

ROBERTSON DAVIES

Until recent years writers in Canada were likely to be more admired than read, a situation that drove many of them to expatriate living, expatriate themes, or a reversion to a narrow kind of regionalism. Other writers, undeterred by indifference, tried to write imaginatively and evocatively about Canadian life, to create an audience for literature of quality. One of the most impressive and prolific writers of the latter group is Robertson Davies, who has had a manifold career as a playwright, critic, novelist, journalist, and scholar. An astute observer of the Canadian scene, he has probed the contradictions of the national character with wit, erudition, and skill. Considering his vast literary output—twenty-four works that include fiction, drama, and criticism—discerning American readers who have followed his career thought he deserved to be better known in the United States. That recognition came belatedly in 1970 with the publication of Davies' best-selling novel, *Fifth Business* (Viking), which established him as a writer of international repute.

A home away from Canada has never seriously appealed to William Robertson Davies, who is convinced that "to divorce yourself from your roots is spiritual suicide." In his case, those roots go very deep. The family of his mother, Florence (Mackay) Davies, had settled in Canada in 1785; his father, Senator Rupert Davies, though a Welshman by birth, was deeply involved in Canadian life through his career as a liberal politician and publisher. Robertson Davies, who was born in Thamesville, Ontario on August 28, 1913, grew up in the atmosphere of provincial elegance that typified the life-style of the Upper Canadian upper class. His childhood, he has said, was spent "going to country schools, living with country children, knowing . . . the sort of rough and rather sexually oriented—but in an ordinary, daily way—life of the country person." He attended Upper Canada College in Toronto and Queen's University before completing his education at Balliol College, Oxford, where he obtained his B.Litt. degree in 1938.

Davies' thesis at Oxford, *Shakespeare's Boy Actors* (Dent, 1939), interested Sir Tyrone Guthrie, who asked him to join the Old Vic as an actor and "resident pedant." From 1938 to 1940 Davies was engaged in directing, stage-managing, and teaching in the theatre's school, since his acting turned out to be limited to bit parts. He did, however, play the role of Snout in an Old Vic production of *A Midsummer Night's Dream* that starred Sir Ralph Richardson as Bottom, Vivien Leigh as Titania, and Robert Helpmann as Oberon. Moreover, he formed an enduring friendship with Guthrie, later collaborating with him on three books about the Shakespearean festival at Stratford, Ontario: *Renown at Stratford* (1953); *Twice Have the Trumpets Sounded* (1954); and *Thrice the Brinded Cat Hath Mew'd* (1955)—all published by Clarke, Irwin & Company.

On his return to Canada in 1940, Davies served as literary editor of *Saturday Night*, a Toronto magazine, for two years. He then moved on in 1942 to become editor and, later, publisher of the Peterborough *Examiner*, an evening newspaper with which he was associated for twenty years. During his first years with the paper he wrote a syndicated column of urbane, witty observations about life in the guise of a whimsical persona. His column provided material for two books: *The Diary of Samuel Marchbanks* (Clarke, Irwin, 1947) and *The Table Talk of Samuel Marchbanks* (Clarke, Irwin, 1949). A companion piece, *Samuel Marchbanks' Almanack* (McClelland & Stewart, 1967), rounded out the anthology with later commentaries. Another, more pointedly literary column by Davies, "A Writer's Diary," consisting of essays on literature and the art of reading, helped to establish his reputation abroad as a critic when it appeared in book form as *A Voice from the Attic* (Knopf, 1960). Carl Mosher of the San Francisco *Chronicle* (December 11, 1960), who characterized the book as the "distilled reflections of a brilliant, sensitive mind," noted that Davies own writing best exemplified the "intellectual honesty" and "literary excellence" he had championed in his book.

Among the most influential novelists and critics in Canada, Davies has admitted that he would have preferred to be more successful as a dramatist. And though he is a prolific playwright, his plays received scant attention until recently, primarily because Canadians tend to neglect their dramatists who have not been acclaimed by Broadway. Many solid dramas, therefore, that Davies wrote in the 1940's and 1950's had very brief runs, including *Overlaid* (1947), an ironic portrayal of moral standards; *At My Heart's Core* (1950), a study of three educated but culturally impoverished women in provincial Canada of 1837; and *A Masque of Aesop* (1952). Two of his other plays fared somewhat better. *Fortune My Foe* (1949), dealing with the artist's position in Canada, had over a hundred productions, but failed to make an impact on the attitude it attacked; and his political play, *A Jig for the Gypsy* (1954), made money when first produced at Toronto's Crest Theatre, but was not revived until nineteen years later.

Self-exploration, a common theme of Davies' plays, is central also to three seriocomic novels he wrote in the 1950's. Set in a provincial town called Salterton, the novels deal with a phenomenon rarely treated in Canadian fiction: a delay in cultural awakening in some areas that, Davies says, amounts to a kind of "fossilized past." The first Salterton novel, *Tempest-Tost* (Clarke, Irwin, 1951; Rinehart, 1952), reveals the dimensions of that provincialism by dramatizing the reactions of the town's old guard to a staging of *The Tempest* by the local drama league. The second, *Leaven of Malice* (Clarke, Irwin, 1954; Scribner, 1955), recounts the chaos and consternation that disrupt the town when a false engagement notice appears in the local paper. That simple hoax provokes passion and vindictiveness in a host of characters whom Davies depicts with an extraordinary blend of wit and poignancy. His approach to characterization, as Orville Prescott pointed out in his review in the New York *Times* (July 13, 1955), allows him "to portray a fool and then to persuade one to like him because of his folly." A gift for tempering censure with compassion contributed to the excellence of the last novel in the cycle, *A Mixture of Frailties* (Scribner, 1958), in which Davies portrays the effect of a European musical education on a young Canadian girl and the hometown to which she returns. Edmund Fuller praised the book in the New York *Times Book Review* (August 31, 1958) as "wise and perceptive about life and art" and Davies as "a thoroughly rewarding writer."

In 1960 Davies wrote a stage adaptation of *Leaven of Malice* entitled *Love and Libel*, which premièred at the Martin Beck Theatre on Broadway on December 7, 1960. Given Davies' superb sense of dramatic timing, and some strikingly innovative techniques by its director, Tyrone Guthrie, everything augured well for the play. Yet it folded after six performances amid derisive attacks by New York critics, including Harold Taubman of the New York *Times*, who thought the playwright's humor "unimpressively literary." Years after that crushing event Davies blamed himself for having yielded to demands by Guthrie and the Theatre Guild to delete much of the dialogue that had given the original narrative an added psychological dimension. When he revived the play in 1973 for the Canadian director Martin Hunter of Hart House, he restored enough of the omissions to achieve his intentions. In the interim, the New York debacle virtually drove Davies out of the theatre, though he often lectured at dramatic festivals. By 1960 he had begun to teach at the University of Toronto as professor of English, and in 1962 he quit the *Examiner* to become master of Massey College, an unusual institution for postgraduate scholars that he helped to establish at the university. He has remained in that post, finding academia "more adventurous" than routine newspaper work.

The preoccupation with moral complexities that informs all of Davies' writing has led some people to regard him as an existentialist. Yet in an interview for *Conversations with Canadian Novelists* (1973) with Donald Cameron, a Canadian writer and scholar, Davies insisted that he did not understand existentialism. He is motivated, he said, by a religious sense—"a recognition of one's position in an inexplicable universe, in which it is not wholly impossible for you to ally yourself with . . . positive rather than negative forces," but in which you must act on the assumption that "you may be very, very gravely mistaken." Convinced that orthodox Christianity does not come to grips with the problem of evil, early in his career Davies undertook an exhaustive study of Freud, whose thinking fascinated him until he became disenchanted with its reductive quality. He found a more satisfying attitude to religion in Jungian psychology, which confirmed his own belief that "what looks good can be pushed to the point where it becomes evil, and that evil very frequently bears what can only be regarded as good fruit."

Davies uses Jungian ideas with great skill in *Fifth Business* (Viking, 1970), the first novel in a projected trilogy about the Canadian upper classes. The success of the book in the United States, where it became a best seller, surprised both Davies and his critics, since it is a mythic-religious tale whose richness of plot and scholarly allusions run counter to contemporary American tastes in fiction. Cast in the form of a memoir by Dunstan Ramsey, a prep-school assistant headmaster turned hagiographer, the book traces Ramsey's moral wanderings through three continents and sixty years, during which he becomes a "whole man" in the Jungian sense. In doing so, he also becomes the "fifth business" of the novel, which, as Davies explains, is the role of a minor character in traditional opera and drama who effects the denouement. Ultimately, Ramsey's function is to influence the lives of two major characters: Paul Dempster and Boy Staunton, a ruthless tycoon whose inexplicable death triggers the action of the second novel in the series.

On the surface, *Fifth Business* is an entertaining story of ambition, love, and vengeance. On a deeper level, as L. J. Davis observed in *Book World* (December 13, 1970), "it is a work of theological fiction that approaches Graham Greene at the top of his form." Saul Bellow, a Canadian-born American novelist who admired the work, said it had taught him a great deal. Enthusiastic reviews appeared in the *New Yorker* and the *Saturday Review*. The *Esquire* critic thought it "as masterfully executed as anything in the history of the novel." With the publication of *Fifth Business*, Davies, who by then had written twenty-two works, established an American following.

In *The Manticore*, a sequel, Davies deals with a tense father-son relationship. The central character is David Staunton, a brilliant but alcoholic criminal lawyer, whose ambivalence toward his dead father drives him into Jungian analysis in Switzerland. Most of the book details that analysis—the dreams, sessions, and archetypes through which David's story is told and his rebirth achieved. Because of the long stretches of analytic interpretation, some reviewers felt the novel was too schematic and lacked dramatic tension; nevertheless, most agreed that Davies' inventiveness, insight, and erudition more than compensated. William Kennedy concluded in the New York *Times Book Review* (November 19, 1972) that although realists might be put off by the book, Davies "conveys a sense of real life lived in a fully imagined if sometimes mythical and magical world." A best seller, *The Manticore* received the Canadian Governor-General's Award in 1973. The trilogy was completed with *The World of Wonder*, published by Macmillan in late 1975.

Like many Canadian writers, Davies has often bemoaned his country's indifference to its literature. In an address given in October 1972 he protested that "Canada expects nothing from her writers," that to be a Canadian writer is "as innocuous as being a manufacturer of yogurt." He insisted that an aware public should expect three things from its writers: a sense of national character—of the country's "deeply personal concerns"; a "vigilance on behalf of intellectual freedom and moral vigor"; and a true depiction of Canadian life, "the essence of that life, not its externals." More recently, the search for national identity seems to have created a change in the public mood. Although Canadian publishers still cannot compete with rival firms abroad and Canadian writers find it difficult to live by their work, bookstores have begun to display their books, not isolate them in sections marked "Canadian." The novelist Margaret Atwood believes her country "is more willing to look at itself through the vision of its writers," an opinion that Davies himself is now willing to grant.

In that healthier atmosphere Davies tried his luck again with Canadian theatre. On February 25, 1975 his new play, *Question Time*, opened at the St. Lawrence Centre in Toronto, for a scheduled run through March 22. A Shavian comedy, the play probes the political mentality through the delirium of a fictitious Prime Minister whose plane crashes in the Arctic, a region symbolizing the Terra Incognita of his private self. Here he conducts a mock parliament of the soul in which, urged on by two implacable questioners—a shaman with a Scottish accent and an Eskimo nurse—he ultimately discovers that the Queen of Canada is the country itself. Other symbolic figures emerge, as well as some that are real. Davies' provocative play had a mixed reception. Herbert Whittaker of the Toronto *Globe and Mail* (February 27, 1975) hailed it as "a morality drama for our time," a "glittering polemic" on the shoddiness of Canadian politics. On the other hand, both Terry Doran of the Buffalo *Evening News* (February 27) and Urjo Kareda, critic for the Toronto *Star* (February 26), felt the work simply did not hold up as drama. Kareda, an admirer of Davies, called it a "very grand, ambitious and idiosyncratic disaster . . . a failure with a master's signature on it." Blaming its fragmented, assertive quality, he wrote that the play lacked "that heady, blinding passion which has made all Davies' other recent work so startling and powerful."

A fellow of the Royal Society of Canada, Davies is also a trustee of the National Arts Centre and a former member of the board of governors of the Stratford Shakespeare Festival. His honors include the Stephen Leacock Medal for humor for *Leaven of Malice* and the Lorne Pierce Medal. He holds honorary doctorates from the University of Alberta, Queen's University, McMaster University, and several other universities.

Robertson Davies is a tall, burly, white-haired, and neatly bearded man of striking appearance and a penetrating but winning manner. Because of his reputation as an astringent wit, interviewers usually approach him with a certain trepidation, only to discover that he is often candid to the point of being confessional. He insists he is a "scrappily educated" person who arrives at his ideas largely through intuition and must take detailed notes on a book before he can start writing. His intuition and a willingness to respond to the promptings of fate, he has said, have allowed him to pursue three satisfying careers. At present, he is most absorbed in his work as master of Massey College. He resides there with his wife, the former Brenda Matthews, an Australian whom he married in England on February 2, 1940. They also have a home in the Canadian countryside. Their children are Miranda, Jennifer (Mrs. C. T. Surridge), and Rosamond (Mrs. John Cunnington). As readers of *A Mixture of Frailties* know, Davies has a deep knowledge and love of music. He plays the piano and listens to a great deal of opera and choral music.

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DENVER, JOHN

Dec. 31, 1943- Musician; composer
Address: b. c/o RCA Record Division, 1133
Avenue of the Americas, New York 10036

"People still call me a folk singer because I play an acoustic guitar but I'm a contemporary singer-songwriter," pop music superstar John Denver once insisted in an interview. His compositions, which he describes as "very positive and optimistic," have earned the young performer a handful of gold records and a contingent of adoring fans who disregard the derogatory comments of rock music critics. The composer of more than fifty songs, including "Leaving on a Jet Plane" and "Rocky Mountain High," Denver writes from his personal experience about nature, survival, love, and the simple pleasures of life. "I want my music to take people away from the harshness of reality, away from songs like 'Sister Morphine.' I want people to feel the goodness in their own lives," he commented, as quoted in the New York *Post* (July 14, 1973). "It's funny, but I have the capacity to make people happy. . . . I really am an oddity."

The older of the two sons of Henry John and Erma Deutschendorf, John Denver was born Henry John Deutschendorf Jr. on December 31, 1943 in Roswell, New Mexico, where his father, a lieutenant colonel in the Air Force, was temporarily stationed. Because of Deutschendorf's military career, the family moved frequently, living in Arizona, Alabama, Ohio, Texas, and Japan. "I had a kind of lonely childhood," Denver recalled to Starkey Flythe Jr. in an interview for a *Saturday Evening Post* (January 1974) profile. "We never stayed any place long enough to make friends." When he was in the seventh grade, his grandmother gave him his first guitar, a 1910 Gibson. He took lessons for about a year but quit when daily practice became a bore. Later, inspired by Elvis Presley, he took up the instrument again, and this time his interest did not flag. "All of a sudden, there was music on the radio that really appealed to me," he explained to Edwin Miller in an interview for *Seventeen* (March 1974) magazine. "I started playing again and just got deeper and deeper into it." He became a proficient guitarist and played in local bands and at parties and school functions. He also tried his hand at composing.

After graduating from Arlington Heights High School in Fort Worth, Texas, Denver enrolled at Texas Tech University in Lubbock to study architecture. To help defray expenses, he sang with a fraternity trio, played guitar in a rhythm and blues band, and occasionally performed solo. By the middle of his junior year, his singing career was taking up so much of his time that his grades suffered. Acting against the advice of his parents and friends, he dropped out of school to concentrate on his music. With his three guitars and his architectural equipment jammed into his old Chevrolet and $125 in his pocket, he headed for the West Coast.

In Los Angeles, Denver got a job as a draftsman and began making the rounds of the intimate clubs in his search for work as a singer. Eventually he was hired as a "warm-up" man at a popular local night spot. Impressed by Denver's ability to hold a restless audience's attention, a producer from Capitol Records asked him to cut a demonstration record. At the producer's suggestion, the singer changed his surname to Denver "because of the connotation of the mountains." "I guess he thought Deutschendorf wouldn't fit on a record label," he joked to Olga Curtis in an interview for the Denver *Post* (March 10, 1974). But despite Capitol's initial enthusiasm, the single recordings were never released.

In 1965 Denver went to New York City to audition as the replacement for Chad Mitchell, who was leaving the Chad Mitchell Trio to become a solo performer. At first Denver imitated Mitchell—one of his idols—but the other members of the group persuaded him to sing in his own style. To his surprise, he was hired as the lead singer of the renamed Mitchell Trio. In his New York *Times* (December 19, 1965) review of *The Mitchell Trio: That's the Way It's Gonna Be* (Mercury), the group's ninth LP and the first to feature Denver, Robert Shelton praised the newcomer as "a very strong replacement" for Chad Mitchell. "Although not as versatile a vocalist, he is a strong instrumental addition, on guitar and banjo, and has the sort of freely projected personality that keeps this lively group very much alive," Shelton added.

During his first year with the trio, the constant traveling and living out of a suitcase inspired Denver to write "Leaving on a Jet Plane," the song that established him as a songwriter. Originally recorded by Peter, Paul and Mary, the song reached the number one position on *Billboard's* "Hot 100" in late 1969 and remained on the charts for more than four months. In recent years the song has become a standard in the repertory of many entertainers, including Liza Minelli and Andy Williams. It was, for a time, the theme song of United Airlines.

During the late 1960's many folk-oriented performers lost their audiences to the proliferating number of British and American hard rock groups. Unable to secure bookings and deeply in debt, the Mitchell Trio disbanded in November 1968. Denver immediately landed a one-week engagement at the Leather Jug, in Snowmass, Colorado, where he proved so popular with the *après-ski* crowd that his engagement was extended to one month. Billed as the composer of "Jet Plane," he traveled around the country performing in coffee houses and on college campuses, where he slept in the dormitories and ate his meals in the student cafeterias.

By mid-1969 Denver's career was on the upswing. After giving him one audition, RCA Victor signed him to a two-year recording contract and hurriedly released his first single, "Rhymes and Reasons." In late May of that year he opened at the Sheraton-Ritz Hotel in downtown Minneapolis. Commenting on his performance there for *Variety* (May 21, 1969), a reviewer noted: "Denver has a wealth of talent both as a performer and a composer. . . . Ample original material, most of it high quality, enhances Denver's performance. His style is fresh and he boasts an okay set of pipes and nice touch on the twelve-string guitar. . . . [His] excellent sense of humor . . . is another solid plus. . . . Once established, he'll be a good bet for posh niteries as well as folk spots and festivals," the critic continued. "Network TV scouts should also take notice." After his two-week Minneapolis run, Denver went to New York City to begin recording sessions for RCA Victor. In October the recording company released *Rhymes and Reasons,* the first of the four albums called for in his contract. It was followed by *Take Me To Tomorrow* and *Whose Garden Was This?* in 1970 and by *Poems, Prayers, and Promises* in 1971. With the release of "Take Me Home, Country Roads," a million-selling single, he gained more national exposure on the "Top Forty" radio stations. By the end of 1971 Denver was one of pop music's top attractions.

Following the release of *Aerie,* an album that featured songs by Kris Kristofferson, Steve Goodman, and Buddy Holly as well as several of his own compositions, Denver was invited to England in the spring of 1972 for a guest appearance on Tom Paxton's BBC-TV program, *In Concert.* That experience proved valuable when he was asked to host a *Midnight Special* segment for ABC-TV, a show that spotlighted chart-topping rock groups and featured a voter-registration appeal for the 1972 national election. The politically conscious Denver also appeared in a benefit concert for George S. McGovern, the Democratic Presidential candidate, at Hickory Hill, the home of Mrs. Robert F. Kennedy. In addition to *Midnight Special,* he appeared regularly on television talk shows and occasionally served as guest host for Johnny Carson's *Tonight Show.*

JOHN DENVER

Denver could finally afford to spend two months of each year at his home in the Rocky Mountains, and in October 1972 his *Rocky Mountain High,* an album celebrating their wonders, was released. Although the album got off to a slow start, it eventually sold well over 1,000,000 copies and won Denver the rare honor of a platinum record. *Rocky Mountain High* includes Lennon-McCartney's "Mother Nature's Son," Steve Gillette's pseudofolk song, "Darcy Farrow," and "Goodbye Again," one of Denver's many songs about the open road. In *Rolling Stone* (October 26, 1972) Bud Scoppa praised the muscularity of the album in general, and its "compelling singing" and "powerful acoustic-guitar arrangements." "The key is those arrangements," Scoppa wrote. "More than anything, Denver needed some hard edges—some arrogance, meanness, smelliness, some unspeakable aberration—anything that would dirty up his act." A highly autobiographical song, with its reference to Denver's being born in the summer of his twenty-seventh year, when he came home to a place where he had never been before, "Rocky Mountain High" became a kind of signature for the singer, and he opened his concerts with it, accompanied by a multi-screen presentation of slides and motion pictures of lakes, waterfalls, wooded mountain slopes, and clear blue skies.

Denver's concert repertory has also included such grittier numbers as "Jimmy Newman," Tom Paxton's antiwar song, and Jacques Brel's "Amsterdam." He has played to standing-room-only audiences at the Greek Theatre in Los Angeles, the Blossom Music Center near Cleveland, the Capital Centre in Washington, D.C., and Madison Square Garden in New York City. After watching his first performance at Carnegie Hall on September 30, 1972, a reviewer for *Billboard* (October 14, 1972) noted: "The composer-singer displayed a disarming exuberance throughout his seventy-minute set, obviously relishing the fact that a boy from Colorado had finally made it to New York's prestigious Carnegie Hall. . . . Denver's between-song banter was infectious." He even stopped the show to demonstrate his juggling talents, which he had cultivated in case he needed something to fall back on. "I'm no different offstage than I am onstage," Denver told Christopher Wren in an interview for a New York *Times* (July 15, 1973) profile. "You can't come to my show without laughing with me and at me and having fun. And that doesn't happen at a Rolling Stones concert."

Despite his popularity with the record-buying public, Denver has been belittled by some rock music critics for his "bland" lyrics and his "decent mediocrity." Writing in the New York *Times* (October 2, 1972), Don Heckman complained that "Denver manages to make even the best material feel just a bit unfulfilling. . . . His own songs are mostly dreamy evocations about the joys of mountain streams and cool, clean air—pleasant enough thoughts but ultimately so saccharine as to be soporific." On the other hand, Robert Christgau, in reviewing Denver's performance at the Nassau Coliseum in Uniondale, New York for *Newsday* (May 13, 1974), maintained that the singer succeeded in avoiding "the banality and boredom of pastoral prettiness." Few have questioned Denver's professionalism or his mastery of the twelve-string acoustic guitar. According to Christopher Wren, Denver's problem is that his "well-scrubbed manner runs against the grain of the flamboyant decadence exploited so profitably by rock stars like David Bowie and Alice Cooper."

Adverse criticism seems to have had little impact on Denver's career. His devoted fans, who range in age from twelve to seventy, seem to admire him for the very qualities that the critics disdain, as indicated by the increasing sales of his records. He has proved equally popular with television viewers. His television credits include six hour-long variety specials broadcast by BBC-TV in the summer of 1973, a Bob Hope comedy special for NBC-TV that was telecast in November 1973, and major roles in *McCloud* and in *Owen Marshall*, the dramatic series. Denver served as narrator for *Big Horn*, an ABC-TV documentary about Rocky Mountain sheep that was broadcast in January 1973. His music was featured in CBS's made-for-television film, *Sunshine*, which was based on the true story of a young woman's battle with terminal cancer. As her illness progressed, she found solace in listening to Denver's music, and her last request was that "Take Me Home, Country Roads" be played at her funeral. MCA released the sound track of the movie shortly after the broadcast, which took place on November 9, 1973. He also composed and sang the title song for ABC-TV's short-lived 1974 entry, *The New Land*. Because he prefers the informality of concerts, Denver turned down ABC-TV's proposed weekly variety series in favor of four comedy-variety specials, which were inaugurated on March 11, 1974 with *The First John Denver Picture Show*. Denver is reportedly scheduled to make his film debut in the role of a crusading young Senator in a musical remake of the 1939 James Stewart movie *Mr. Smith Goes to Washington*.

The phenomenal sales of Denver's latest albums, *Farewell Andromeda* and *Back Home Again*, attest to his increasing popularity. *Back Home Again*, released in August 1974, includes the hit single "Annie's Song," a paean to his wife ("You fill up my senses like a night in a forest. . . . Let me drown in your laughter, let me die in your arms"). In her biting review of the LP for the New York *Times* (August 25, 1974), Loraine Alterman singled out "Annie's Song" and "Back Home Again" as being particularly "lightweight" and "banal." "What bothers me most about Denver's music is that it's so boring," she complained. He "settles for a corny sentimentality that just doesn't register on any deep level. . . . Even though [he] does possess a good voice, it's not expressive enough to make him sound anything more than pleasant."

A boyishly handsome man, John Denver stands five feet eleven inches tall and weighs 145 pounds. He has brown eyes and collar-length blond hair. He usually wears gold-rimmed "granny" glasses. An outdoorsman, he enjoys skiing, horseback riding, hiking, and mountain climbing. In June 1967 Denver married Ann Martell, a student he met during a Mitchell Trio tour of Minnesota college campuses, and the couple moved to Aspen, Colorado in 1971. Their $150,000 split-level, three-bedroom house, partly designed by the singer, features a glass-roofed observatory, where Denver pursues his hobby of astronomy. The couple has an assortment of pets, including two dogs, Murphy and Daisy, and three cats, Harriet, Alice, and Andromeda. When his professional singing career ends, Denver and his wife plan to open a restaurant near their home. "She'll cook and I'll wait tables and sing," he said recently. He professes to have little interest in the financial side of his company, John Denver Enterprises. "Money doesn't mean that much to me," he told Judy Bachrach in an interview for the Washington *Post* (May 5, 1974). "See, I got the cake. Everything else is the icing." Denver was recently designated the poet laureate of Colorado. He was named male vocalist of the year by the Academy of Country Music in early 1975 and country music entertainer of the year by the Country Music Association in October 1975. His "Back Home Again" won that association's song of the year award.

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ECEVIT, BÜLENT (ā′je-vit bi-länt′)

May 28, 1925- Turkish political leader; journalist; author
Address: Bade Sokak, Bade Apt. 22-25, Küçükesat, Ankara, Turkey

In January 1974 Bülent Ecevit, the chairman of the moderately socialist Republican People's party, took office as Premier of the first left-of-center government of the fifty-year-old Republic of Turkey. A scholar, poet, and journalist more concerned with domestic reform than with an adventurous foreign policy, Ecevit was, paradoxically, propelled into the status of a national hero after ordering Turkish armed forces to invade Cyprus following the overthrow, in July 1974, of that Mediterranean island nation's elected government in a rightwing coup by its Greek-officered national guard. The action, which according to Ecevit was necessary to safeguard the rights of the Turkish Cypriot minority, brought Turkey to the brink of war with Greece.

Earlier in the year Ecevit won praise at home but was criticized in the United States when he ended a three-year-old ban on the cultivation of opium poppies, which, he maintained, had brought severe hardship to impoverished Anatolian farmers. After nearly three years of military rule Ecevit brought back some measure of democracy to his 38,600,000 countrymen. But despite the popularity of his policies, he was unable to maintain a stable government with his coalition partners, the Moslem fundamentalist National Salvation party, and in September 1974 he resigned the Premiership.

Bülent Ecevit was born in Istanbul, Turkey on May 28, 1925, the son of the late Fahri Ecevit, a professor of medicine and former army doctor who served in the Turkish parliament, and of Nazli Ecevit, a noted painter and art teacher. He attended the American-sponsored Robert College in Istanbul, from which he graduated with a B.A. degree in literature in 1944. An entry in the yearbook of his graduating class said of Ecevit: "A cup of tea, a piece of paper, a pencil, and a poetry book are the most faithful friends of Bülent. Being a poet himself, he has passed through the mystical stage to that of reality." The inscription went on to say that Ecevit was fond of modern poetry, classical music, and Marx Brothers movies, and that he had little use for dancing and parties. According to one college friend, who was quoted in the Washington *Post* (July 22, 1974), he was "very gentle, considerate, and unathletic" and "didn't participate much in political activities."

While pursuing graduate studies in English literature with the faculty of linguistics of Ankara University from 1944 to 1946, Ecevit worked for the press and publicity department of the Turkish government. From 1946 to 1950 he served in London as an official with the press attaché's office of the Turkish Embassy. During his stay in England, which he remembers as one of the happiest periods of his life, he also found time, from 1946 to 1948, to study art history and Sanskrit at the School of Oriental and African Studies at London University.

BÜLENT ECEVIT

In 1950 Ecevit became a member of the reformist Republican People's party (RPP), originally founded by the father of modern Turkey, Kemal Atatürk. He joined the staff of the RPP newspaper, *Ulus*, as an art critic and translator and worked successively as its foreign news editor, managing editor, political director and, from 1956 to 1961, as political columnist. His journalistic career was briefly interrupted in 1951-52, when he served in the Turkish army, where he attained the rank of lieutenant. He visited the United States in 1954-55 as a guest writer for the Winston-Salem (North Carolina) *Journal* and in 1957-58 as a Rockefeller Foundation fellow at Harvard University, where he attended a six-week seminar conducted by Henry Kissinger. Ecevit also wrote political columns for the Ankara newspaper *Halkci* from 1954 to 1956 and for *Milliyet* in 1965.

A protégé of the RPP chairman and elder statesman Ismet Inönü, Ecevit was elected in 1957 as a deputy from Ankara to the Turkish Parliament, becoming the youngest member of that body. In 1960 he was elected to the constituent assembly that drafted a new liberal constitution. From 1961 to 1965 he served as Minister of Labor in the several coalition governments headed by Inönü, and in that post he helped to secure adoption of Turkey's first right-to-strike law. Ecevit was reelected to Parliament in 1965, as a deputy for Zonguldak. He became secretary general of the RPP, the party's second-ranking position, in October 1966.

As the leader of the leftist faction of the RPP, Ecevit came increasingly into conflict with Inönü. When in March 1971 the Turkish army removed the elected government of Premier Süleyman Demirel and imposed martial law in view of a growing political crisis exacerbated by revolutionary student violence, Ecevit denounced the action of the military as a "more sophisticated version" of the army coup that brought a junta of colonels into power in Greece in 1967. After the parliamentary group of the RPP, backed by Inönü, decided to support the government of Nihat Erim, appointed by the military to succeed Demirel, Ecevit resigned as secretary general in protest against the decision but remained a member of the party's central committee. Although condemning leftist violence, Ecevit maintained that the ban on political affiliation imposed by the military tended to propel student leftists "toward anarchy."

In May 1972 Inönü called for a motion to deny confidence to the central committee, dominated by Ecevit's leftist faction. Defeated by a vote of 709 to 503, the eighty-seven-year-old Inönü resigned the chairmanship of the RPP, which he had inherited from Atatürk in 1938. Succeeding him as party chairman a few days later, Ecevit promised to follow a democratic socialist program that would not "open the door . . . to Communism." In January 1973, following a wave of arrests and trials of suspected leftists, he demanded an end to martial law and a return to democratic government. He added that the government was "unconvincing" in its denials of charges, made in the Council of Europe, that it had tortured political prisoners.

On September 26, 1973 the Turkish military ended twenty-nine months of martial law. In the general election campaign that followed, Ecevit, whose RPP was the only legal left-of-center party since the Marxist Turkish Labor party was banned by the military, emerged as the most dynamic candidate. Nicknamed "Karaoglan," after a Robin Hood-like character in Turkish folklore, he established rapport with the masses, addressing assemblies of voters in his shirtsleeves and using his own prose poetry in his campaign oratory.

His platform, which he outlined in a pamphlet entitled "To the Bright Days," showed the influence of Western European social democracy. Ecevit promised political and constitutional reforms, distribution of land to impoverished peasants, improved medical and social services in rural areas, an end to the ban on opium cultivation, a general amnesty, anti-inflationary measures, and an easing of tax burdens. Although he refrained from attacking private enterprise, he spoke out in favor of greater government control over basic industries. While stressing his essentially pro-Western views, Ecevit called for a foreign policy that was less dependent on the United States. With reference to his chief rival, Demirel, whose right-of-center Justice party was favored to win, he declared: "I will not put Turkey into a position where the military feels it must intervene."

Having nearly doubled its parliamentary representation, Ecevit's RPP emerged from the elections of October 14, 1973 as the strongest party. With 33.3 percent of the popular vote, it won 185 seats in the 450-member Assembly, as compared with 149 obtained by its nearest rival, the Justice party. Lacking a clear majority, Ecevit was charged by President Fahri Korutürk with the task of forming a viable coalition Cabinet, but he abandoned his efforts on November 7 after he failed to reach an agreement with any of the other parties. Demirel and caretaker Premier Naim Talu were equally unsuccessful in their subsequent attempts to establish a government.

Finally, after a second attempt, Ecevit succeeded on January 25, 1974 in ending a 100-day stalemate by forming a coalition with the Islamic, traditionalist National Salvation party (NSP), which had forty-eight seats in the assembly. Although the NSP's "Islamic Socialism"—which has been compared with that of Libya's strongman Muammar el-Qaddafi—differed in many of its essentials from the modern, secular ideology of the RPP, the two parties saw eye to eye on a number of proposed social and economic reforms. In a joint protocol the coalition partners pledged themselves to "social justice," a more flexible foreign policy, and the lifting of "all restrictions on freedom and democracy." The twenty-five-member Cabinet headed by Ecevit contained seven members of the NSP, including party leader Nemcettin Erbakan, who became Deputy Premier.

To improve economic conditions for Turkey's impoverished masses, Ecevit announced shortly after taking office as Premier that he planned to establish a "people's sector" of the economy, distinct from the public and private sectors. It would consist of national development banks financed with investments by trade unions, cooperatives, social security institutions, civil servants, and Turkish workers abroad. In the months that followed, Ecevit increased minimum wage levels, civil servants' salaries, and price supports for agricultural products.

In keeping with his campaign promise, in March 1974 Ecevit authorized the abrogation of a ban on the growing of opium poppies by Anatolian farmers. The ban had been instituted in June 1971 as a result of an agreement with the United States government, which maintained that Turkish opium was the prime source of the heroin that was responsible for the narcotics problem in American cities. Turkish authorities claimed, however, that despite United States pledges of $35,000,000 in compensation, the ban had resulted in the impoverishment of some 100,000 Turkish farmers and that it helped to bring about a worldwide shortage of opium needed for medical purposes. Apart from its economic aspects, the ban had been resented by many Turks, who felt that it underscored their country's subservience to the United States.

In May 1974 Ecevit was faced with his first Cabinet crisis when the Assembly passed a modified amnesty law affecting some 50,000 prisoners but by a vote of 221 to 214 excluded from its provisions about 4,000 charged with political offenses. Dismayed that nearly half of the NSP representatives voted against him on that issue, Ecevit announced his resignation, but he changed his mind the next day in the hope that he might salvage his coalition. After appealing the issue to the constitutional court, Ecevit obtained a ruling in July to the effect that all but hard-core terrorists were to be released.

Despite Turkey's historic conflict with Greece, Ecevit has referred to a "strong, latent affinity between Turks and Greeks," and in one of his poems about the relationship of the two countries he asserted: "The wild spirit flowing in our veins is the same./ We have cursed each other. . . ./ But there is still love within us." Friction developed between the two NATO partners in the spring of 1974, when the Ecevit government challenged Greek claims to oil resources in disputed Aegean waters. Efforts by Ecevit and Greek officials to negotiate the dispute resulted in a stalemate.

Greek-Turkish antagonism threatened to erupt into a full-scale war over the long-simmering Cyprus situation. On July 15, 1974 the Cypriot national guard, at the instigation of the Greek military regime, staged a coup, ousting the elected government of Archbishop Makarios in an apparent attempt to annex the island nation to Greece. Over the next five days, as Greece and Turkey geared for possible war, Ecevit vainly tried to obtain British and American intervention to restore constitutional government to Cyprus and guarantee the rights of its Turkish minority, constituting 18 percent of a population of some 650,000. Responding to pressure from the Turkish military, Parliament, and mass media, on July 20 Ecevit ordered Turkish armed forces to invade Cyprus. Two days later, after Turkish troops occupied the port of Kyrenia, Ecevit announced that Turkey had established a "permanent base of strength" on the island. Meanwhile, as a direct result of Ecevit's action, the military regimes of Greece and Cyprus collapsed. The advent of a new Greek civilian government under Premier Constantine Caramanlis was welcomed by Ecevit as a step toward "a new era for democracy and freedom in our region." A cease-fire agreement signed on July 30 by Turkey, Greece, and Great Britain at Geneva, giving Turkey the right to keep armed forces on Cyprus pending further negotiations, was hailed by Ecevit as a victory for Turkish military forces.

On August 14, 1974 Ecevit ordered a new military offensive in Cyprus, charging Greece with having violated conditions set forth in the Geneva talks. Sixty hours later, Turkish forces controlled nearly 40 percent of the island, including the chief ports of Famagusta and Kyrenia, the capital city Nicosia, and about two-thirds of the industrial and agricultural resources. Calling for a cease-fire, Ecevit declared on August 16 that foundations had been laid for the "new federal state of Cyprus." He asserted that he would meet with Caramanlis for negotiations "whenever he wishes" and offered to "compensate for any weakness" in the NATO alliance caused by Greece's threatened military withdrawal.

Hailed by his countrymen as the "conqueror of Cyprus" and as the "second Atatürk," Ecevit declared in a speech on August 28 that the victory in Cyprus had resulted from "national unity based on democracy." But although Ecevit had now reached the zenith of his popularity, he was unable to preserve the unity of his government. His intensely nationalistic coalition partners in the NSP rejected his proposal for an independent, federal Cyprus with autonomous Greek and Turkish areas, to be established through a negotiated settlement with Greece, demanding instead a partition of the island, with outright annexation of the Turkish territory. Tensions between the coalition partners were exacerbated when Ecevit, preparing for a visit to the Scandinavian countries, nominated Minister of State Orhan Eyuboglu, an RPP member, rather than Deputy Premier Erbakan, to serve as acting Premier during his absence. The NSP members in the Cabinet in turn refused to sign the decree authorizing the trip.

On September 18, 1974 Ecevit resigned the Premiership, citing "irreconcilable differences" between his party and the NSP. By resigning he hoped to create conditions for early elections, from which his party, bolstered by the popularity of his Cyprus policies, would undoubtedly emerge greatly strengthened. After President Fahri Korutürk asked him on September 20 to form a new government, he approached the leaders of several right-wing parties but failed to win their support for early elections. On September 30 he abandoned his efforts to form a Cabinet. A political independent, Sadi Irmak, was appointed on November 13 to be Premier until elections could be held.

Ecevit has translated T. S. Eliot's *The Cocktail Party,* as well as works by Ezra Pound and by the Indian author and poet Rabindranath Tagore, into Turkish. Some of his own poetry has been translated into English. He has written several books on political topics, including *Ortanin solu* (Left of Center, 1966), *Bu düzen degismelidir* (The System Must Change, 1968), and *Atatürk ve devrimcilik* (Atatürk and Revolution, 1970). Ecevit was one of the founders of the Turkish biweekly magazine *Forum.* He is a member of the International Association of Art Critics and the International Press Institute.

Bülent Ecevit was married on August 23, 1946 to Rahsan Aral, whom he met while he was a student. They have no children. Ecevit is a slender, dark-complexioned man, five feet six inches tall, with black hair, intense eyes, a prominent nose, a cleft chin, and a "toothbrush" mustache. He has been described as "deceptively mild," as "a thinker and a dreamer," and as "perhaps too nice for a politician." In his outlook and orientation he has been compared with Willy Brandt and with the late John F. Kennedy. According to his wife, he is "stubborn—but in the gentle and not in the hard sense." While serving as Premier, he spurned the elaborate official residence, preferring to make his home in a modest rented apartment. His leisure interests are art and literature, and his favorite books are the *Bhagavad Gita* and Jawaharlal Nehru's collection of prison letters. Like most of his countrymen, he is a Moslem.

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EISENSTAEDT, ALFRED

Dec. 6, 1898- Photographer; photojournalist
Address: b. Time and Life Building, Rockefeller Center, New York 10020; h. 72-15 37th Ave., Jackson Heights, N.Y. 11372

Generally regarded as the father of photojournalism, Alfred Eisenstaedt, who came to the United States from his native Germany in 1935, has been a working photographer since the late 1920's and has had more of his pictures published than any other photographer alive. A staff member of *Life* throughout the picture magazine's entire span of publication (1936-1972), Eisenstaedt had previously gained international fame as a news photographer in Europe. Eisenstaedt's work has been especially praised for its humanity and understanding of people. As Jacob Deschin of the New York *Times* (December 5, 1954) once wrote, "Eisenstaedt is a master of the little detail, the homely trifle, that tells a big story. His pictures are never sensational, only direct and easily understood observations about ordinary human behavior. He is fascinated by people and delighted with everything about them, and because genuineness is paramount with him, he never resorts to tricky photography." Eisenstaedt's work has been displayed in many group and solo exhibitions and has appeared in several books, including *Witness to Our Time, The Eye of Eisenstaedt,* and *People.*

The older son of Joseph and Regina (Schoen) Eisenstaedt, Alfred Eisenstaedt was born on December 6, 1898 in the West Prussian town of Dirschau, Germany (now Poland). In 1906 the family moved to Berlin, where they lived in a large, comfortable apartment. Since Joseph Eisenstaedt was a department store owner, the family was well-to-do. On Alfred's fourteenth birthday he was given a camera by his uncle, but he lost interest in the new toy after a short time.

In Berlin, Eisenstaedt graduated from the Hohenzollern Gymnasium and in 1916 was drafted into the German army. After a six-month training period, he was sent to Flanders, where he served as a field artillery cannoneer. Eisenstaedt's battle service in World War I ended on December 12, 1917, when his artillery battery was struck by a British shell during the second Allied western offensive. He almost lost both legs from shrapnel, but was more fortunate than the others in his battery, all of whom were killed in that attack.

After World War I, Eisenstaedt returned to civilian life in Berlin, where he attended the university. After his family lost their money in the devastating inflation of the postwar period, however, he had to look for a job. "The only work I could find was very dull—selling belts and buttons for a wholesaler," the photographer reminisced in *The Eye of Eisenstaedt* (Viking, 1969), candidly adding, "I never was a good salesman." His real interest lay in the fine arts, especially that of painting, and he haunted the museums of Berlin.

Around 1920 Eisenstaedt took up photography again, but he did not become what he calls a "real fanatic" until 1925, when a friend showed him how to make enlargements. After that he set up a crude darkroom in the family bathroom and spent all his extra money on photographic equipment. In 1927 he sold his first photograph, a shot made in the late afternoon of a woman playing tennis that he had taken while on vacation in Czechoslovakia. The editor of the illustrated periodical *Der Weltspiegel,* who gave him twelve and a half marks for it, asked for more pictures.

During the late 1920's and early 1930's, a few German editors and photographers were developing the art of photojournalism, and Eisenstaedt quickly became one of the standard bearers in that movement. In place of the stiff, posed flashbulb photographs that had formerly been used for news pictures, photographers were gradually learning to capture a sense of immediacy and realism with candid photos taken only by the light existing in the scene. The development of more advanced photographic equipment contributed to the exploration of new techniques. During the late 1920's, for example, Eisenstaedt frequently used an Ermanox, which was the first camera capable of taking photos indoors without a flashbulb. The Ermanox was a cumbersome instrument, however, that involved complex preparations to take a single shot. Eisenstaedt found much more freedom after he purchased his first Leica in 1930. The first 35mm. still camera, the Leica was both small and capable of taking many shots without reloading. Over the years, many refinements have been made on the Leica, and that camera remains Eisenstaedt's most frequently used tool.

By 1929 Eisenstaedt had sold a number of photographs to magazines and had established a 50 percent commission arrangement with Pacific and Atlantic Picture Agency in Berlin. Late that year he quit his job as a button-and-belt salesman to devote himself full time to photography. Over the next years he rapidly advanced in his new career. Remaining a free lance, he retained his arrangment with Pacific and Atlantic Photos, which was taken over by Associated Press in 1931, and he contributed to such European publications as *Die Dame, Berliner Illustrierte,* the *Graphic,* and the *Illustrated London News,* as well as *Der Weltspiegel.*

Among the more celebrated of Eisenstaedt's early photographs were his series on the teeming street life of the poor people of Les Halles, the great market of Paris, and his photos, with their Rembrandt-like lighting and chiaroscuro effects, of the ballet training school of the Grand Opéra de Paris. At the cavernous Grand Hotel in St. Moritz, Switzerland, he obtained a striking shot of a black-tie-and-tailed waiter on skates, balancing a tray with bottles and glasses, and at the La Scala Opera House in Milan he took his well-known photograph of the glittering opera boxes with a handsome girl in the foreground.

As a European photojournalist during the turbulent early 1930's, Eisenstaedt witnessed many of the ominous political signs of those years that led to the outbreak of World War II. At the 1933 League of Nations Assembly in Geneva he captured the paranoid, hate-filled expression of Joseph Goebbels, Hitler's minister of propaganda. A year later he photographed the historic meeting of Benito Mussolini and Adolf Hitler, showing the two men shaking hands with polite wariness. In March 1935 an assignment sent him to Ethiopia, where he took thousands of photographs depicting life in that primitive country. Among his photos were many of the crudely armed, barefooted Ethiopian army, the most famous of which shows the mud-caked feet of a soldier lying prone during rifle practice. After the Italians invaded Ethiopia later that year, Eisenstaedt's photos were extensively reproduced for background stories on the Italian campaign.

By the time that he moved to the United States in 1935, Alfred Eisenstaedt was world famous. In April 1936 he joined the photographic staff of Henry Luce's new picture magazine, *Life*, which began publication on November 23 of that year. Among his early assignments for the innovative magazine was a picture story on West Point, which included a photo of a stiff-backed plebe at the dinner table. It became the cover photo of the second issue of *Life* and was succeeded by many more Eisenstaedt covers. Over the years the photographer ranged over a wide spectrum of subjects for *Life*, from Oklahoma sharecroppers to the Kennedy clan at Hyannisport. He communicated the human aspect of World War II in such photos as the ones of servicemen bidding good-by to their loved ones at Pennsylvania Station in New York City, Premier Hideki Tojo walking to his trial for war crimes after the war ended, and, in perhaps his most famous photo, a sailor exuberantly sweeping up a girl in a kiss during a V-J day celebration in Times Square on September 2, 1945.

Although Eisenstaedt takes obvious relish in photographing almost anything, people are his favorite subject, and his portraits have been judged among his finest works. According to Ron Bailey, former *Life* picture editor, "one of [Eisenstaedt's] great strengths is getting important people to do things they wouldn't normally do in front of a camera." Many observers have commented on the photographer's uncanny ability of revealing what seems to be the essential nature of his subjects.

ALFRED EISENSTAEDT

Among the famous men who have sat for Eisenstaedt are Ernest Hemingway, Marlon Brando, Albert Einstein, George Bernard Shaw, Bertrand Russell, Robert Frost, Ernie Pyle, Thomas Hart Benton, Robert J. Oppenheimer, and Augustus John. Eisenstaedt has said that he prefers to photograph men, but his gallery of famous women includes Marlene Dietrich, Sophia Loren, Marilyn Monroe, Josephine Baker, Ethel Barrymore, and the women of the British royal family.

Alfred Eisenstaedt's work has appeared in every leading photographic magazine in the world, and it has been included in such widely hailed exhibitions as the New York Museum of Modern Art's "The Family of Man," which was mounted by Edward Steichen, who was then director of its department of photography, in 1947. In December 1954 the Dryden Gallery of the George Eastman House in Rochester, New York displayed an Eisenstaedt retrospective, consisting of 300 pictures, in celebration of his twenty-fifth anniversary as a professional photographer. In 1961 E. Leitz Inc., manufacturers of Leica cameras, sponsored a traveling exhibit of the photographer's works, and in 1966-67 his large solo exhibition, "Witness to Our Time," attracted record attendances during its tour of the United States. The latter exhibition was mounted in conjunction with the publication of Eisenstaedt's first book, *Witness to Our Time* (Viking, 1966), a collection of pictures interwoven with the photographer's personal account of the people and places depicted. "Much has been made of Alfred Eisenstaedt as a photographer and rightly so," wrote P. G. Fredericks of the New York *Times Book Review* (September 25, 1966), "but what comes across in [this book] is his strength as a journalist. Over and over, he catches exactly the telling expression on a face or the revealing detail of a situation."

That first book was followed by several more. In 1969 the Viking Press published *The Eye of Eisenstaedt*, an anecdotal autobiography abundantly illustrated with photographs, that was written by Eisenstaedt as told to Arthur Goldsmith. A year later Viking brought out *Martha's Vineyard*, an affectionate collection of the photographer's pictures taken at the island off the coast of Massachusetts where he has vacationed each year since the late 1930's. The pictures were accompanied by a text by Henry Beetle Hough, the well-known editor of the Vineyard *Gazette.* A number of reviewers had some reservations about Eisenstaedt's next book, *Witness to Nature* (Viking, 1971), a collection of color plates of birds, animals, landscapes, flowers, and other nature subjects. David Vestal of the New York *Times Book Review* (December 12, 1971), for example, complained of the "insipid color pictures, by a photographer who is good in black-and-white on Dr. Goebbels and other fauna. Here he is out of his area of competence." On the other hand, critics had nothing but praise for the black-and-white and color photographs that Eisenstaedt took to accompany John McPhee's text in *Wimbledon: A Celebration* (Viking, 1972).

Although *Life* magazine expired in 1972, Eisenstaedt continued to keep active. In 1973 he published his sixth book, *People* (Viking), a sampling of his photographs accompanied by a brief autobiographical introduction. "Eisenstaedt's personality and his rapport with people from all walks of life are reflected here," wrote P. I. Land in the *Library Journal* of November 15, 1973. ". . . We see his sensitivity, for instance, in photographing Marilyn Monroe; she is not merely recorded, she is captured from within."

A *Life* writer once wrote (September 16, 1966) that for Alfred Eisenstaedt, or "Eisie," as members of the magazine staff called him, pictures are "his life, his livelihood, his hobby, and his love." A short (five feet four inches), restless, inquisitive man, Eisenstaedt became something of a legend at *Life* during his thirty-six years as a staff photographer. "He was the last of the great eccentrics. There are more stories about Eisie at *Life* than about anyone else," Ron Bailey told Clive Lawrance of the *Christian Science Monitor* (December 7, 1973). For many years Eisenstaedt shared his Jackson Heights apartment in Queens, New York City, with his wife, the former Alma Kathy Kaye, whom he married in 1949. Mrs. Eisenstaedt is no longer living. Besides taking photographs, Eisenstaedt loves to listen to classical music and to collect plants, stones, roots, bits of earth, and other natural mementos from the places he has visited. When Don Langer of the New York *Times* (November 28, 1954) asked him about his eventual retirement plans he said, "I would have a farm, maybe, with lots of greenhouses, to raise orchids, green ferns, and stuff like that. I would also have an aquarium, a big one. Then I would go places and take pictures like an amateur, just like an amateur." Eisenstaedt was named photographer of the year by the Encyclopaedia Britannica and the University of Missouri in 1951, and he was awarded the Culture prize in photography of the German Society for Photography (Cologne) in 1962 and the Achievement award of the Photographic Society of America. He has been a member of the guiding faculty of the Famous Photographers School.

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Who's Who in America, 1974-75

ERVING, JULIUS

Feb. 22, 1950- Basketball player
Address: b. 1 Old Country Rd., Carle Place, N.Y. 11514

In the 1960's the superstardom of New York Jet quarterback Joe Namath lifted the upstart American Football League to instant parity with the old, established National Football League. The figure in professional basketball most often compared to Namath is New York Net forward and floor leader Julius Erving, popularly known as "Dr J." Erving, a solid defensive as well as sensational offensive player, is generally acknowledged to be the most exciting pro on the courts today, and as such he is helping the fledgling American Basketball Association, founded in 1966, in its slow but increasingly sure ascent to equal status with the two-decades-older National Basketball Association. In 1973-74, when he led the league in scoring for the second consecutive year, Erving was named the ABA's Most Valuable Player, and he was the only unanimous choice on the All-League team. In 1975 he won the award again, this time sharing the honor with George McGinnis.

Erving's three-year ABA totals going into the 1974-75 season were 239 games played, 2,693 two-point field goals made out of 5,332 attempted, for a percentage of .51; twenty-five three-point field goals made out of eighty-three attempted, for a percentage of .27; 1,396 free throws made out of 1,832 attempted, for a percentage of .77; 3,085 rebounds; 1,067 assists; 6,797 total points; and an average of 28.9 points per game. His career playoff percentages were .53 for two-point field goals, .27 for three-point, and .78 for free throws, and his career playoff average was 30.3 points per game.

Julius Winfield Erving was born in Hempstead General Hospital, Hempstead, Long Island, New York on February 22, 1950. After his father deserted the family, when Julius was three, his mother, Callie Erving Lindsey, worked as a domestic to support herself and her children. Erving has an older sister, Alexis. His younger brother, Marvin, died at the age of sixteen. "When he died I stopped fearing and I stopped crying," Erving told Bill Rhoden in an interview for an article in *Ebony* (March 1975). "Right now I don't think there is anything that can make me cry."

As a child, Erving was, by his own description, "introverted" but self confident: "I always believed in myself. Even when I was a kid, before

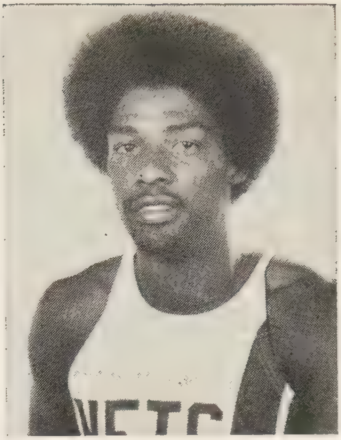
I started playing basketball, I felt I could hold my own in communicating with other people." At public elementary school in Hempstead, one of his favorite activities was reciting poetry, and he was a declamation contest winner.

The Ervings lived in a low-income housing project in Hempstead until Julius was thirteen. "My family survived because we had determination and a positive outlook," Erving has said. "A lot of people that I grew up with had the same opportunities that I had but they didn't have the same attitude. They just thought they'd do nothing, like everybody else—they would hang around and that would be it. They didn't realize that your goals will determine what you're going to be. I saw that basketball could be my way out and I worked hard to make sure it was."

Erving did his first basketball playing in Campbell Park in Hempstead. Andy Haggerty, the park's director, brought him to the attention of Don Ryan, the young, dedicated coach of the local Salvation Army Center's basketball team, and soon, at age ten, Erving was averaging eleven points a game with the Salvation Army team. In 1961-62, when Erving was eleven, the team won twenty-seven games and lost three, and the following year, with a 31-1 record, it took the Inter-County Basketball Association championship.

When Erving was thirteen his mother remarried and, with her children, moved into her new husband's home, in Roosevelt, a Long Island village not far from Hempstead. As a basketball player at Roosevelt High School, Erving made the All-County and All-Long Island teams and played in several state tournaments. Academically, he had an average in the mid-80's at Roosevelt. It was at Roosevelt that Erving acquired the first half of his nickname, as he recounted in the *Ebony* interview: "I had a friend, Leon Saunders, who had a habit of arguing a point and going on to lecture the person he was arguing with, so I called him 'the Professor.' After that he started calling me 'the Doctor.' It had something to do with the saying, 'He has more moves than Carter has pills.' Somehow, medicine got connected with it, and Leon came up with 'the Doctor.'" The nickname was shortened to "Dr. J" later by Erving's teammates when he entered pro basketball.

Choosing from among the many athletic scholarships offered to him, Erving went from high school to the University of Massachusetts, where Jack Leaman, a friend of Roosevelt High coach Ray Wilson, was the basketball mentor. (Wilson himself went to Massachusetts as assistant to Leaman the following year.) In his first year at the University of Massachusetts, Erving broke the freshman records for scoring and rebounding and led the frosh team to an undefeated season. The following year Erving's averages per game were twenty-six points and twenty rebounds—the second best rebound tally in the country—and in his junior year he averaged twenty-seven points and nineteen rebounds. "People only saw his scoring and rebounding," Coach Leaman later observed, "but he was a great passer, too. He could hit a man at three-quarter court during a fast break and he was a standout on defense." During the summer between his sophomore and junior years the National Collegiate Athletic Association named Erving to a team of NCAA all-stars that toured Europe and the Soviet Union. He was voted the team's most valuable player on the tour.



JULIUS ERVING

Dropping out of college at the end of his junior year, Erving hired the services of a management firm, Pro Sports Inc., and signed a four-year, $500,000 contract with the Virginia Squires of the American Basketball Association. Playing with the Squires in 1971-72, he was sixth in the ABA in scoring, with 27.3 points per game, third in rebounding, with 15.7, and first in playoff scoring, with 33.3. In the All-Star game he tallied twenty points. The following season he led the league in scoring, with 31.9 points per game.

Meanwhile Erving, having acquired a new agent, Irwin Weiner of Walt Frazier Enterprises, had gone looking for a better contract than the one he had with the Squires. He found such with the Atlanta Hawks of the National Basketball Association, who signed him to a five year contract for $1,800,000 plus an assured $250,000 bonus and fringe benefits. But his signing with Atlanta was challenged not only by the Squires, but also by the Milwaukee Bucks, who claimed the NBA draft rights to him. Court battles ensued, including litigation initiated by his old management firm, Pro Sports Inc., which charged that Erving had damaged its reputation in his effort to nullify his contract with Virginia. The whole matter was submitted to arbitration, but before the arbitration process was completed the case was settled in a complicated deal under the terms of which the Squires sent Erving to the New York Nets in return for New York's highest scorer, George Carter, and $750,000 in cash. The Nets also paid the Atlanta Hawks more than $400,000. With Erving they signed an eight-year, $2,800,000 contract.

Pacing the Nets to first place in the ABA East in 1973-74, Erving won his second straight league scoring championship with an average of 27.37 points per game. He was seventh in rebounds, with 10.7, was tied for fifth in assists, with 5.2, and was third in steals, with 190. After defeating the Virginia Squires and Kentucky Colonels in the division playoffs, the Nets faced the Utah Stars, the Western titlists, and took the ABA championship, four games to one. In the playoff and championship games Erving led in scoring, with a 27.9 average, and was twelfth in rebounds, with 9.6 a game, fifth in assists, with 4.8 a game, fourth in blocked shots, with a total of nineteen, and eighth in steals, with twenty-two.

Following the first championship game, in which Erving scored forty-seven points against Utah, there was a discussion among players and coaches in which the New York superstar was compared to Elgin Baylor, among other all-time great forwards. "Baylor was the best for a longer time," coach Kevin Loughery of the Nets said, as quoted by Sam Goldaper in the New York *Times* (May 12, 1974), "but Doc is a better all-around player. . . . He can do everything Baylor could do on offense and more, and he plays better defense." Defensive forward Willie Wise of the Stars interjected, "If Doc's not the best, I'm in for a real treat." Goldaper himself observed, "Erving is able to do things with a basketball that may never have been seen or thought of before. He can dribble like a guard, around and between his legs; given a running start, he can leap from behind the foul line, some fifteen feet from the basket, and slam-dunk the ball." In his discussion of what sets Julius Erving apart from other players, Marty Bell wrote in *The Legend of Dr. J* (1975), "He handles a basketball the way an average person handles a tennis ball. He can raise one arm above other players' two outstretched hands and snatch the ball away as if he were taking a handful of popcorn."

Erving emerged from the 1973-74 season with aching knees. On the advice of orthopedists, he refrained from playing in the Harlem Professional League, his usual summer haunt, in 1974, and he was fitted with special braces to wear during the regular season to stabilize his kneecaps and relieve the pull of his tendons. The knees held up well in the first half of the 1974-75 season, and in the midseason ABA All-Star game Erving was in good form as he contributed twenty-one points, seven rebounds, and seven assists to the East's victory over the West. He pulled up lame from a running drill on January 30, 1975, complaining of a sharp pain in his left knee, but that flare-up of tendonitis abated before it could put him out of action and Dr. J. celebrated his twenty-fifth birthday, on February 22, 1975, by scoring fifty-one points as the division-leading Nets beat San Diego, 126-93. "Erving never looked so magnificent," Clint Roswell wrote in the New York *Sunday News* (February 23, 1975). "He soared above the rim with as much fury as grace and after a while you had to wonder if Mother Nature would ever catch up with Dr. J." Wondering about that himself, Erving recently said: "I imagine that the pain might eventually affect my performance in such a way that I won't be able to concentrate. When that happens, I'm going to be disappointed. And so will a lot of other people."

Dr. J keeps his fans surprised and delighted with his flashy, unpredictable moves on the court. After dribbling gracefully through the opposing team, for example, he may stop fifteen feet from the basket, soar from the court, fake throws several times while in mid-air, and then sink the ball when the seven-footer assigned to guard him is off balance. "I get up in the air and do whatever comes into my mind to make a play," he once told a reporter. "I don't make moves for effect, although I love to hear the crowd enjoy them. My moves are extemporaneous." To another interviewer he observed: "My primary difference from other players is what I do outside of playing fundamental basketball. It's my ability to score many different ways—inside, outside, contested, uncontested—and the leadership qualities I bring to the game. If it wasn't for that, I wouldn't be able to command this salary." In addition to his salary and dividends from business investments, Erving has income from his endorsements of such products as Dr. Pepper soda pop and Spaulding basketball equipment. According to recent reports, "Dr. J" gym shoes will soon be on the market. On the philanthropic side, the beneficiaries of Erving's charity have included New York University Medical Center and several recreation programs for deprived children.

Julius Erving is six feet six inches tall, several inches shorter than most of the giants assigned to guard him. His marvelous control of the ball is explained in part by his enormous hands, which take size eleven gloves. His shoe size is fifteen. Dr. J has a low-keyed personality and an easygoing manner, as his wife, the former Turquoise Brown of Winston-Salem, North Carolina, attests: "I love him because he's so reliable and calm. He never gets mad, and when sometimes I get angry he settles me right down." The Ervings, who were married on February 10, 1974, have two sons, Cheo and Julius Winfield 3d. At home the Net star often "cools out" to music on his stereo headphones or a game of chess with his wife, whom he invariably beats. Mrs. Erving regularly attends Net home games with Dr. J's mother, who still lives in Roosevelt, Long Island. The Doctor himself drives to the Nassau Coliseum in his white-on-white Avanti two hours before game time, to receive treatment on his knees.

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EVANS, DANIEL (JACKSON)

Oct. 16, 1925- Governor of Washington
Address: b. Legislative Building, Olympia, Wash. 98501; h. Executive Mansion, Olympia, Wash. 98501

DANIEL EVANS

Daniel Evans, the personable, articulate, pragmatic governor of Washington, typifies the group of progressive, issue-oriented Republicans who came to power in the states after the devastating defeat of the national ticket in 1964. The youngest governor in Washington's history, Evans spent eight years in the state legislature, where he twice served as minority floor leader before his election to the governorship in 1964. Since his inauguration, he has made the state a model for coping successfully with population growth, urban concentration, industrial development, and social revolution. A proponent of what he calls "creative federalism," he has advocated local solutions to local problems. "There's still a vital place for state government," he said shortly after his election. "This is the place where you try out some new ideas, where you show a willingness to initiate and propose programs."

Descended from seafaring New Englanders who settled on Puget Sound and founded a prosperous shipping business in the mid-1800's, Daniel Jackson Evans was born in Seattle, Washington on October 16, 1925. His father, Daniel Lester Evans, was a civil engineer. He inherited his passion for Republican politics from his mother, Irma (Ide) Evans. "One of the earliest remembrances I have is watching mother dress up to go to the Herbert Hoover victory celebration when he ran against FDR [in 1932]," he recalled, as quoted in *Time* magazine (August 9, 1968). "It has become a standing family joke."

After graduating from a local public high school in 1943, Evans enlisted in the United States Navy and served a three-year tour of duty as an ensign on an aircraft carrier in the Pacific. After World War II he took B.S. and M.S. degrees in civil engineering at the University of Washington and worked as a consulting civil engineer in Seattle. He was recalled to naval duty as a lieutenant in 1951. Stationed in Korea, he was an aide to Admiral William K. Mendenhall, the Navy's representative on the Military Armistice Commission at Panmunjom. Returning to Washington state in 1953, he accepted a job as the assistant manager of the Mountain-Pacific chapter of the Association of General Contractors in Seattle. Six years later he was a partner in Gray & Evans, a structural engineering firm based in Seattle. He remained with the company until his gubernatorial inauguration in 1965.

In 1956 Evans was elected to the State House of Representatives from a relatively "safe" Republican district in Seattle. A diligent and hardworking legislator, he was named minority floor leader by his Republican colleagues in 1961. He quickly arranged a coalition with the Democratic majority and eventually won working control of the House. Despite a discouraging 5 percent recognition factor in a statewide straw poll, Evans decided to run for the governorship in 1964. His principal rival in the Republican primary was Richard Christensen, a former Lutheran minister who had nearly unseated Senator Warren G. Magnuson in 1962. Vigorously supported by Women on the Warpath (WOW), a vociferous group in Indian headdresses, Christensen openly courted the conservative Goldwater vote. Evans' progressive brand of Republicanism appealed to the moderates and liberals. When the votes were counted on September 15, 1964, it was discovered that Evans had trounced Christensen, winning by more than 100,000 votes.

Although he never publicly renounced Senator Barry Goldwater, his party's nominee for the Presidency, Evans determinedly ran an independent campaign. "We are not repudiating the national candidates," he told one reporter, "but our whole direction will be different." An enthusiastic and indefatigable campaigner, Evans made more than 2,000 personal appearances, carrying his "Blueprint for Progress" directly to the voters. Evans' "Blueprint," a thirty-five-point program of new approaches to such perennial state problems as health care, industrial development, and governmental revision, promised to end "the economic stagnation of the state and the moral stagnation of its administration." Tagged an "extremist" by Albert D. ("Rosy") Rosellini, the glad-handing, two-term Democratic incumbent, Evans easily bested his opponent in a series of well publicized public debates. In the general election in November, Evans bucked an overwhelming Democratic sweep to defeat Rosellini, 697,256 votes to 594,692 votes.

Following his victory, Evans immediately set up a temporary "state house" to get a head start on some of his "Blueprint" projects. He also appointed a commission to devise a viable redistricting plan to comply with the Supreme Court's 1964 "one man, one vote" criterion. To assist in formulating public policy, he recruited dedicated, intelligent aides, including a number of former Goldwater campaign workers. In his inaugural speech on January 13, 1965 Evans called for "increased and more regularly assured" financial support for schools, increased unemployment benefits for those "actively seeking reemployment," community health centers, the abolition of capital punishment, the elimination of patronage appointments, and a code of ethics for legislators and public officials. A believer in "prudent fiscal policy," he vowed to submit a separate budget message not "balanced by speculative federal programs." Discounting a sizeable Democratic majority in the state legislature, Republicans were optimistic. "If he is able to keep his present image for the next four years against supposedly trying conditions . . . , I think this guy can move into higher areas, the United States Senate or on up the line," one admiring Republican leader said, as quoted in the New York *Times* (January 14, 1965). "I'm not blowing my stack; I just think this guy has it."

In office less than a week, Evans faced his first major political crisis in January 1965. More than 400 bills piled up while the legislators, under court order to refrain from transacting any business until they passed a reapportionment plan, engaged in partisan debate. Impatient, Evans caustically reminded the lawmakers that their squabbling was costing the taxpayers some $20,000 each day. He vetoed the first two gerrymandered proposals before approving a compromise plan. Settling down to business, he increased the sales tax, the state's primary source of income, from 4 to 4.2 percent to raise $63,000,000 in needed revenue. At the same time, he trimmed 12,000 jobs from the state's payroll and reduced his inherited deficit by nearly $8,000,000. Within a year of Evans' election, the Democratic legislature had passed about 60 percent of his "Blueprint for Progress" programs.

Evans' wide-ranging legislative proposals included plans for mental health and traffic safety programs, a state department of transportation, air and water pollution control programs, a 320,000-acre national park, and a state income tax. He took a strong stand in favor of open housing, promoted self-help ventures for low-income families, and established multi-service centers in Seattle's ghetto areas. Convinced that education was "the seed money for [the] state's future," he approved a massive $242,000,000 school construction program. To preserve Washington's relatively unspoiled natural environment, he set aside sizeable wilderness areas for recreational purposes and reserved the ocean beach from Canada to Oregon for public use. Because he believed that local governments were best equipped to handle local problems, he increased state grants to municipalities. Applying this principle to the state-federal relationship, the governor argued for a no-strings-attached program of revenue sharing. "The state of Washington does not really need any more money from the city of Washington," he told Tom Wicker in an interview for the New York *Times* (May 27, 1966), "but we would like to be able to do what we really want to do with what we already get, not what the federal government tells us we can do." By the end of Evans' first term, unemployment had dropped to 3 percent and per capita income had increased from $2,514 in 1964 to $3,350 in 1968.

Before the off-year elections in 1966, Evans maneuvered to oust conservatives from control of the State Republican Committee. In a fiery speech before the committee in September 1965, he repudiated the John Birch Society and similar "radical" organizations. "I do not intend to watch silently the destruction of our great party—and with it the destruction of the American political system," he told the delegates. "Let those who are false prophets, the phoney philosophers, the professional bigots, the destroyers, leave our party." The following autumn, Evans-endorsed candidates, all moderates, won in key legislative races throughout the state to wrest control of the House from the Democrats for the first time since 1952.

As campaign chairman of the Republican Governors' Association, Evans advised his colleagues to take a more active problem-solving role in state government. "If we are to win in 1966 or 1968 or 1976 we will have to be a party of substance," he told 2,500 Republicans at a dinner in Harrisburg, Pennsylvania honoring President Dwight D. Eisenhower in October 1965. "Above all, we must not be the party which forever gets "E" for excellence in defining problems and "F" for failure in coming up with the solutions." To improve Republican chances in 1966, he mapped campaign strategy for thirty-five gubernatorial candidates. As part of his plan, he organized a brush-up course in practical politicking, including a mock television interview. Under his direction, the GOP scored a net gain of eight governorships.

In recognition of his demonstrated abilities, Republican leaders tapped Evans to keynote the national convention in Miami Beach, Florida in August 1968. The governor worked on his address —his first before a national audience—for months and tried out phrases in speeches throughout the Northwest. "It's real easy to give a speech that would have the delegates on their feet applauding wildly, cheering as you attack the opposition, but in the meantime you've lost the audience at home," he explained to a reporter. His straightforward, eloquent address, tailored to the estimated 45,000,000 television viewers, dealt with immediate social problems, such as inflation, urban decay, poverty, and the war in Southeast Asia. To meet the "challenge of tomorrow," he recommended a "new partnership" of government, private enterprise, and individual citizens. "The opportunity now rests with the Republican Party—the party which in other critical times has risen above the luxury of debate and committed itself to the difficult, demanding resolution of the nation's problems," he said. Frequently mentioned as a possible vice-presidential candidate in pre-convention speculations, Evans, who took himself out of the running in March, supported Nelson A. Rockefeller's Presidential drive because the New York governor appealed to the "alienated portions of [the] country."

Returned to office by respectable margins in 1968 and in 1972, Evans devoted his energies to reversing the downward spiral of Washington's recession-wracked economy. To provide jobs for thousands of unemployed persons, including highly skilled aerospace workers, he traveled to Leningrad to negotiate trade agreements for aircraft, timber, apples, and other agricultural products, encouraged companies to deal privately with China and the Soviet Union, and led delegations of local businessmen around the United States to attract industry to Washington. In an effort to cope with the energy crisis, he ordered a 10 percent cutback on electrical consumption by state agencies and asked the legislature for authority to impose a mandatory program of energy conservation and allocation. At the same time, he joined with the governors of Oregon and Idaho and conservationists in trying to prevent the construction of hydroelectric dams in the remaining wild stretch of the Snake River. Although he does not entirely agree with President Gerald R. Ford's energy proposals, which, in his view, are occasionally insensitive to human needs, he applauded Ford for offering some alternatives to Congressional energy bills.

Troubled by the plight of the hundreds of thousands of Vietnamese refugees airlifted to the United States before the surrender of South Vietnam to the Provisional Revolutionary Government on April 30, 1975, Governor Evans devised a comprehensive resettlement program to provide refugees with sponsors, homes, and jobs. As of mid-June 1975, Washington was the only state with such a program. Often met with indifference or open hostility, the Vietnamese eagerly signed up when the governor's recruitment teams visited Camp Pendleton in California, one of several temporary refugee camps. Working out of the Vietnamese Assistance Center in Washington, recruiters solicited jobs from large employers and alerted employment agencies to the refugees' special skills. The state government hired several Vietnamese civil servants. "This is a genuine national challenge," Evans told Andrew H. Malcolm in an interview for the New York *Times* (June 9, 1976). "It's really not all that tough. And yet it helps so many people directly."

Daniel Evans is a handsome, vigorous six-footer with graying dark hair and telegenic features. A rather reserved man, he was once described as being as "rousing as the slide rule he likes to toy with." Although he is said to have an encyclopedic memory for facts and figures, he often resorts to his slide rule to calculate the answers to reporters' questions about state finances during his weekly news conferences. One of the more athletic state executives, he particularly enjoys such individual sports as swimming, skiing, jogging, and sailing his thirty-foot sloop, *Challenger*. An experienced mountain climber, he has scaled the six major peaks in the state. On June 6, 1959 Evans married Nancy Ann Bell, a music teacher. They have three sons, Daniel Jackson, Jr., Mark Lawrence, and Bruce McKay. The Evanses live in the seventeen-room, Georgian-style executive mansion in the state capital. They also have a condominium apartment at a ski resort in the Cascade Mountains.

An ardent believer in participatory democracy, the governor foresees an era of committed political participation at the grassroots level and a shift of power away from the federal government to the cities and states. Nicknamed "Straight Arrow" by his associates during the 1964 gubernatorial campaign, Evans dislikes being called a "middle of the roader" because it implies indecision and lack of direction. "There are two dangerous things which a governor can do," he told a correspondent in an interview for *Time* magazine (November 13, 1964). "One is to lead with knowledge and without conviction. The other is to lead with conviction and without knowledge."

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FASANELLA, RALPH

Sept. 2, 1914- Painter
Address: h. 15 Chester St., Ardsley, N.Y. 10502

For twenty-seven years Ralph Fasanella painted his working-class vision of New York City with little notice from the official art world and few sales. Untaught as a painter and therefore labeled "primitive," he kept turning out large, intricately detailed and symbolic canvases that capture with fresh, direct authenticity the hubbub of the teeming, vibrant streets and convey his intense convictions about social justice. He also celebrated the heroic spirit of the labor movement of the 1930's and 1940's, in which he shared as a CIO union organizer. Usually painting at night, he pumped gas by day until a cover story in *New York* magazine on October 30, 1972 and a book by Patrick Watson, *Fasanella's City* (Knopf), the following year led to nationwide exhibition of his work and his recognition as an important American folk artist. The San Francisco art critic Alfred Frankenstein, who introduced Fasanella to West Coast audiences at the Spokane World's Fair of 1974, once predicted, "When the history of these times comes to be written, if those who write it have sense enough to search out its visual image, the paintings of Fasanella will take a major place."

One of the six children of Italian immigrants, Ralph Fasanella was born in New York City on September 2, 1914. He was much influenced by his mother, an activist for socialist causes. Born Ginevre Spanoeletti in Bari, southern Italy, she had moved to America in girlhood and had married Joseph Fasanella from Andria near her hometown. In New York he worked as an iceman and she helped support the family as a buttonhole maker. Ralph, their third child, had three brothers—Sam, Tom, and Nick—and two sisters—Lee and Tess.

RALPH FASANELLA

During the artist's early childhood the Fasanellas lived in a three-room walk-up apartment on Sullivan Street in Greenwich Village. Fasanella's father got up at 4 A.M. daily to prepare for his rounds with the ice wagon. Hating his long hours and the hard labor of carrying heavy blocks of ice floor by floor to his customers' apartments, he considered himself no better off than a work animal. Ralph had to help on the ice wagon rounds when he would rather have played with friends, but the knowledge the boy gained about the inside of New York apartments contributed to his later paintings. In many of his cityscapes, sections of buildings are opened up, like the backs of doll houses, to reveal apartment interiors that humanize the scene.

The kitchen of his own apartment, remembered from childhood, is the focus of one of Fasanella's most important paintings, *Family Supper.* Painted in 1972, it tells many things about his early life, most significantly about how he recalls his parents, whose portraits hang on the kitchen walls like icons. Both are shown as crucified, his father crowned by ice tongs instead of thorns and his mother entwined by clotheslines. On an ice bucket at one corner of the picture Fasanella wrote: "In memory of my father Joe. The poor bastard died broke. And to all Joes who will die broke."

In an interview with Kay Kritzwiser of the Toronto *Globe and Mail* (May 25, 1973) Fasanella related that he ran away from home at the age of nine because he hated working on his father's ice wagon. On three occasions he was placed in a reform school, the New York Catholic Protectory, an experience that embittered his childhood. His feeling that he had been sent there unjustly and his resentment over the beatings he received left him with a divided attitude toward the Catholic Church, which antagonized but also influenced him. A principal source of the vibrant colors in his paintings is the stained-glass windows he studied while ignoring the sermons. Watson quoted the artist in *Fasanella's City* as saying, ". . . the only dreams I believe in, and you catch this in my work sometimes—is the dream that the Church left me with, hell and heaven and limbo." Church buildings abound in his paintings of the city.

By the time of Ralph's final release from the school, his father, who had long felt frustrated by his wife's greater knowledge and articulateness, had left the family home. Ralph, in his mid-teens, went to work to help support the household. Influenced by his job experiences, his mother's beliefs, and the harsh realities of the Depression, he became increasingly committed to left-wing views. He assisted his mother with the small Italian-language anti-Fascist newspaper she helped to edit and joined her on demonstrations. At her urging he fought against Franco for two years in the Spanish Civil War.

Back from Spain, Fasanella soon enlisted in the United States Navy but was given a medical discharge after a short hitch. From 1940 to 1945 he was an organizer for the United Electrical Workers of the CIO. Despite his success in his job, by 1944 he began to feel dissatisfied, unfulfilled. To him, the labor movement was becoming increasingly institutionalized and losing its early fervor. As he explained in *Fasanella's City*, many of the people with whom he worked had entered the radical movement because of political conviction but lacked the working-class roots that gave salt and savor to his life. He felt he was losing touch with his own background.

In his restlessness, Fasanella became aware of pain in his fingers, and he began to press a pencil repeatedly against paper, seeking relief. Someone suggested he might be expressing a desire to paint. A short time later a woman who had been trained as an artist and who often met Fasanella at political meetings lent him her sketch pad so that he could try his hand at a picture. He liked what he drew and continued to produce pictures with her advice and encouragement. Soon he could think of nothing else. He eventually notified the union officials that he was quitting his organizing job to give all his time to painting. The loneliness he felt after making that decision is expressed in one of his earliest and finest pictures, *Sheridan Square* (1945), which depicts a subway entrance, empty and isolated in the wartime dimout.

For six months Fasanella painted almost around the clock. His brothers Sam and Nick helped to support him and his sister Tess moved in to cook for him. When he was not painting, he was looking at art in the New York museums or reading socialist art theory. At first he painted subjects from his surroundings, such as the Greenwich Village apartment he shared with his sister. His early pictures, like *Sullivan Street,* which he painted from memory of his childhood home, and *Grove Street Interior*, testify to his initial timidity toward depicting people, but soon masses of humanity swarmed over his large canvases.

As he grew in confidence Fasanella began to make statements with his pictures to reflect his convictions and not just represent what he saw. For example, his *Park Avenue* (1946) expresses his attitude toward class divisions in the city, while in *Wall Street* (1947) he started to move beyond a surface realism into fantasy by giving the buildings an eerie, coffin-like aspect. One of his most remarkable declarations is found in *Pie-in-the-Sky* (1947), in which he ironically contrasts city tenement life with the suburban dream then taking hold in America. He shows the suburban heaven as pretty but unpeopled—death in pastel colors. Below, on the dark tenement street, kids are playing stickball.

Explaining the place of ideas in his paintings, Fasanella told Brenda Woods (New York *Sunday News*, October 13, 1974): "The depth in painting is not in line, it's in the philosophical point of view. If you have a weak philosophy, you have a weak painting. If you have a strong philosophy, you have a strong painting."

The first exhibition of Fasanella's work was held at the 44th Street Gallery in New York late in 1946. Alonzo Lansford commented in *Art Digest* (December 1, 1946), "The critical condescension reserved for primitives is quite unwarranted here. Fasanella is much too earnest and accomplished for that." An unsigned appraisal in the Reviews and Previews column of *Art News* (December 1946) was less favorable: "Fasanella's intentions are admirable, but as yet his rather typical 'primitive' technique is not adequate to the expression of hackneyed social protest—a momentous challenge even to a highly skillful artist." His technique raised some doubts again in a show the following year at New York's American Contemporary Art Gallery. Margaret Breuning in *Art Digest* (October 1, 1947) found, "The artist paints with intensity and conviction. If his technical resources were greater, so that he could modulate his loud pedal into occasional mild passages, the effect would be less monotonous." However, the writer of a brief notice in the New York *Times* (September 21, 1947) saw "growth in confidence and organization" in Fasanella's work. All told, the attention he received from critics at this stage of his career was perfunctory.

An admirer of Vito Marcantonio, who was also an American-born leftist of Italian descent, Fasanella became American Labor Party candidate for city councilman, twentieth district, on Marcantonio's ticket when he ran for mayor of New York in 1949. They lost, but Fasanella worked for him politically until Marcantonio died in 1954. That year Fasanella painted *Death of a Leader*, showing long lines of mourners paying their last respects. The next year he depicted the 1949 campaign in *Marcantonio for Mayor*; at the lower center of the picture stands his father's horse and ice wagon carrying an election sign. The horse and wagon, this time carrying the musicians of a small campaign band, also appear in a street scene on the night before the election that he painted in 1968.

In the 1950's Fasanella tried to work again as a machinist, as he had before he became a CIO organizer, but found he was blacklisted for his political beliefs. He told Nicholas Pileggi, who interviewed him for the article in *New York* (October 30, 1972), "Every time I'd get a job in a factory or machine shop somebody would come in to see the boss, and the next day they'd let me go." Luckily he had work to fall back on at his brother Nick's gas station in the Bronx. Fasanella's most powerful reflections on the anti-Communist hysteria of the time were not painted until 1963. They are *McCarthy Period* and *Gray Day*, both about the execution of Julius and Ethel Rosenberg ten years before as "atom spies."

Despite the hostile political climate, exhibitions of Fasanella's work began to arouse greater critical respect. Reviewing his ACA show of 1950, Amy Robinson wrote in *Art News* (January 1950) that his "forthright and two-dimensional figures surprisingly resemble the sophisticated selfconscious manner of a Matisse." And Lawrence Campbell approved of his 1957 show at the James Gallery, pointing out in *Art News* (May 1957), "Ralph Fasanella paints pictures of New York with an interest and a sparkle which compensate, by the magic of an inner poetry, for the actual want of that poetry in the life he depicts."

Fasanella won his first national attention in the April 9, 1956 issue of *Sports Illustrated*, which reproduced some of his baseball pictures: *Sandlot Baseball* (1947), *Sunday Afternoon* (1953) and *Polo Grounds* (1956). The brief accompanying text noted that his work "shines with honesty and good humor, uncluttered and unclouded by sophistry." Obviously his favorite sport, baseball is also the subject of a 1974 painting that appeared on the cover of the April 5, 1975 issue of *TV Guide*.

Laid off once again from a job in 1957, Fasanella spent six months of intense concentration on a painting, working night and day. The result was a huge and richly detailed triptych more than nine feet long and over four feet high, *New York City*, now on loan for long-term display at City Hall as an expression of Fasanella's love for New York. The picture also forms the book jacket of *Fasanella's City*, in which he is quoted as saying, "If you're deeply involved with something it's either got to send you down or send you up. New York sends me up."

The assassination of President John F. Kennedy in 1963 led Fasanella to paint one of his most chilling political canvases, *American Tragedy* (1964), which depicts the death as the work of conspiratorial forces. He was so eager to have the picture seen by the public that in 1966 he had it reproduced in color on large cards which he peddled at $1 each or $5 for ten. Communication of a feeling or idea has always been the goal of Fasanella, who for some years in an effort to make his work better known used to take his canvases around in a rented truck to show at whatever exhibitions would accept them. When his uphill struggle for recognition ended in 1972 with the *New York* article and a big one-man show at Automation House, a union center in New York, the shock was so severe he could not paint for six months. But he began again, and when the Coe Kerr Gallery in New York showed his works in 1974 in his first commercial exhibition, there was a new large political painting on view, *Watergate.*

Ralph Fasanella and the former Eva Elizabeth Lazorek were married on July 29, 1950. She continued to work as an elementary schoolteacher, making their lean years less lean. They have a son, Marc, named after Marcantonio, and a daughter, Gina. The Fasanellas moved from apartment to apartment in New York City to get room for the artist's canvases and eventually settled in their own house in Ardsley, New York, an hour's drive by car from Manhattan.

After meeting the painter during an exhibition of his pictures at the Shaw-Rimmington Gallery in Toronto in the spring of 1973, Kay Kritzwiser wrote in her *Globe and Mail* article, "To look at Ralph Fasanella, it's the easiest thing in the world to picture him stumping along in a Labor Day parade, passing out protest pamphlets about appalling factory working conditions." He stands five feet six inches tall, weighs 165 pounds, and has brown hair and brown eyes. Watson described him in *Fasanella's City* as "a short, stocky, comfortably rumpled guy in a work shirt and a gas station hat, usually needing a shave, usually drinking coffee, usually smoking a Camel cigarette." He likes talk, carpentry, and baseball, and in his youth he enjoyed boxing.

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FELKER, CLAY S.

Oct. 2, 1925(?)- Editor; publisher
Address: b. New York Magazine Corp., 755 2nd Ave., New York 10017; h. 322 E. 57th St., New York 10022

The 1973 National Magazine Award for reporting excellence went to lively, colorful *New York,* an upstart "phenomenon," as *Advertising Age* has dubbed it, in an era inhospitable if not fatal to slick magazines. *New York* is the dream child of imaginative, restlessly energetic editor-publisher Clay Felker, begun as a Sunday supplement to the New York *Herald Tribune* and its successor, the *World Journal Tribune,* where it helped establish the "new journalism"—or "parajournalism," as some of its critics see it—in which fact is related with the techniques of fiction. After the demise of the *Trib,* Felker and other former members of the *Trib* staff in 1968 launched *New York* as an independent "survival kit" for sophisticated Gothamites committed to living in the turbulent but "vital" city. Following some frivolous false starts and pop-trivia detours in trying to convey socio-political-cultural information in an entertaining, impressionistic way, the magazine hit just the right combination of "trendy and trenchant," as one observer put it, and became the model for city-oriented magazines from Boston to Tokyo. Especially admired and imitated are *New York's* sometimes campy but always catchy graphics, the work of its design director Milton Glaser, and its consumer service features, which have been recognized as the best of their kind even by *New York's* severest critics, such as the editors of the journalism review [*More*], in which Felker's publication was once described as "a weekly diet of superficiality at best and deception at worst, reality distorted for the sake of titillation."

Clay S. Felker was born in St. Louis, Missouri on October 2, 1925—some sources say 1928—to Carl T. Felker, managing editor of the weekly newspaper *Sporting News,* and Cora F. Felker, who had been a women's editor before her marriage. Felker grew up in the upper-middle-class St. Louis residential suburb of Webster Groves, where he graduated from Webster Groves High School in 1942. From high school he went to Duke University in Durham, North Carolina, where his studies were interrupted by a three-year hitch in the United States Navy and a shorter stint as a statistician for the New York Giants. At Duke he edited the campus newspaper, the *Chronicle,* on the staff of which was Peter Maas, who would later write *The Valachi Papers* (1969) and *Serpico* (1973) and become one of the charter members of the *New York* staff. "He was just like he is now," Maas has reminisced, "hard-driving, energetic—the paper was all he talked about."

In 1951 Felker took his B.A. degree in political science at Duke, at long last, and joined the staff of Time Inc. During six years with the Time-Life organization he did sports writing and Washington political reporting for *Life* magazine and helped to develop *Sport Illustrated.* The magazine of his dreams at that time was, as he has recalled, "a sort of illustrated *New Yorker.*" He suggested such a publication to his superiors at Time Inc. but failed to interest them in the project.

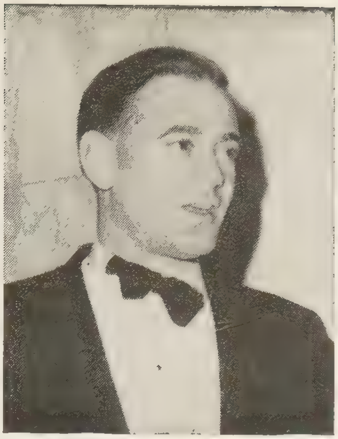
For five years beginning in 1957 Felker was feature editor of *Esquire* magazine, where his light, often facetious touch seemed evident in such unsigned articles as "Esquire's Liquor Intelligencer" and "The Compleat Evader," which presented "strategies and techniques of survival in the world of credit," and "The Compact Yacht," which told readers "how to be rich at the cost of hardly anything." Ever more impatient to have control of a magazine of his own, he left *Esquire* in 1962, when he lost out to Harold Hayes in competition for the chief editorship. Moving to New York, he hired himself out as a consulting editor to Viking Press and other publishers, and for a year he edited *Infinity,* a publication of the American Society of Magazine Photographers. But, convinced that the existing framework of a New

York newspaper was the best place for him to begin building his own magazine, he set his main sights on the New York *Herald Tribune*. In 1963 he was taken on as a consultant by the *Trib*, and in September of the following year he was named editor of the paper's new Sunday supplement magazine, *New York*.

In October 1966 the *Herald Tribune* merged with the *World-Telegram and Sun* and the *Journal-American* to become the *World Journal Tribune*. Three months later Frank Coniff, editor of the *World Journal Tribune*, announced the appointment of Felker as associate editor of the newspaper, in charge of future planning, and as supervisory editor of *Book Week*, the paper's Sunday literary supplement. In making clear that Felker would retain his position as editor of *New York*, Coniff cited the "flair and brilliance" he had demonstrated in the development and production of that magazine. A writer for *Newsweek* (January 16, 1967), reporting on Felker's promotion, credited him with having provided "the hippest Sunday reading in town" with "writers like Tom Wolfe and pieces on the New Bohemia, interracial dating, the pop music scene, and Marshall McLuhan."

When the *World Journal Tribune* ceased publication in May 1967, Felker, with the encouragement of writer Jimmy Breslin, began making plans "to keep the magazine alive." In June he used $6,575 of his severance pay to buy the rights to the name *New York*, and during the following months, with the help of Armand G. Erpf, a Wall Street investment banker, he rounded up an initial financial backing of $1,100,000. In October 1967 he began concrete preparations for the revival of *New York* as an independent publication in collaboration with some of the members of his old editorial team. His closest collaborator was, and is, Milton Glaser, who coauthors "The Underground Gourmet" column in addition to handling *New York*'s graphics. Other collaborating veterans on Felker's *Herald Tribune* staff included Jack Nessel (editorial direction), Ruth Bower (promotion), Jane Maxwell (entertainment listings), and "Lively Arts" critics Judith Crist (movies), John Simon (theatre), and Alan Rich (music). In November 1967 the press was informed that *New York* would resume publication the following spring under ownership to be shared by the group of financial backers headed by Erpf and an editorial board that would include Felker, Glaser, and writers Breslin, Tom Wolfe, George Goodman (who writes on economics under the pen name "Adam Smith"), Gail Sheehy, and Gloria Steinem among its members.

The contents of the first issue of the independent *New York*, dated April 8, 1968, ranged from an article on the class implications of New York dialects ("Tom Wolfe Tells If You're Honk or Wonk") to such college-humor pieces as a spoof on newspaper society pages, prompting a press reviewer in *Newsweek* (April 8, 1968) to observe that the magazine "hasn't yet been able to decide what it wants to be—the new *New Yorker*, a hip *Cue*, or the graduate-school *Harvard Lampoon*."



CLAY S. FELKER

The identity crisis lasted for a period of several months, during which reader circulation and advertising dipped perilously. One item that was signally effective in driving away readers and advertisers was a tasteless nude photo spread on Andy Warhol's superstar Viva. After that descent into what one wag called "armpit journalism" Felker instituted a policy of caution, especially regarding offensive sexual words and pictures, which still stands, and by trial and error *New York* finally arrived at a clear conception of itself, before the end of 1968. Graphically, Milton Glaser ("a bloody genius," in Felker's estimation) made the transition from Sunday-supplement format to that of an autonomous publication "not designed to look beautiful but to convey energy, compression, density, information." "We want it to be fast-paced like the city, easily accessible, undemanding," he said of his purpose. Editorially, Felker realized that the educated and affluent or upwardly mobile audience he wanted to reach needed "a guide on how to live in this city." "We as journalists looked too long and too lovingly at the hippies, yippies, protesters, and rock groups," he told a reporter in November 1968. "They are no longer, to use the cliché, relevant. What is relevant is that you can go broke on $80,000 a year, that you can't get an apartment, that there are new pressures on marriage, and new ways to make money."

Accordingly, Felker began regularly to run shopping, transportation, entertainment, and other practical guides and such "how to" articles as "Taking Advantage of Tax Shelters," "How to Eat Cheaply in High-Priced Restaurants," and "If You Can't Afford the Hamptons." But he did not reduce *New York* to the simple status of a service magazine. Within the publication's "mix" there was a constant flow of in-depth sociological and political investigative reportage. Typical were Gloria Steinem's piece on the "New Marriage" in which the partners (prototypically, a domineering career woman and a homosexual man) "see each other as social assets, not lovers," and "Diary of a Revolutionist," by a Columbia University radical.

Gail Sheehy's story about a prostitute and her pimp, "Redpants and Sugarman," aroused controversy, not so much because of its raciness as because the prostitute was a composite characterization, a fact that Felker deleted from the article, prompting the *Wall Street Journal* to run a front page admonishment under the headline, "Believe It or Not: The New Journalism Is Sometimes Less Than Meets The Eye." Another controversial article was Tom Wolfe's "Radical Chic," which took up most of the June 8, 1970 issue. Reporting on a fund-raising affair for the Black Panthers Defense Fund at conductor Leonard Bernstein's plush Park Avenue apartment, Wolfe with baroque savagery flayed the white philanthropists as "limousine liberals" slumming with "pet primitives."

In its first year, with an initial circulation of 50,000, *New York* was able to survive only by raising additional funds of $1,600,000 through the partnership with Aeneid Equities, the holding company headed by Armand Erpf. By the fall of 1969 subscriptions had more than doubled, but the magazine was still in the red. At that point it went public, offering 20 percent of its stock for sale on the open market at $10 a share. (Early insiders had reportedly paid fifteen cents a share.) Felker's ownership was reported to be 99,750 shares of Class B stock.

In 1970, with its advertising revenues up 155 percent over 1969 and its circulation at 240,000, *New York* finally broke even, and the following year, with its circulation and ad rates still climbing, it began to make money. Following the death of Armand Erpf early in 1971 there were rumors that a power struggle was brewing within *New York* and Aeneid Equities. A struggle of the magnitude envisioned did not ensue, but there was dissension and change. The most important change was Felker's becoming publisher as well as editor of the magazine. Erpf had insisted that the business and editorial functions be handled by two different people, and for that reason Felker, with the utmost reluctance, had brought in George Hirsch, formerly an assistant publisher with Time-Life International, as publisher. Now, with Erpf gone, Felker demanded complete control, and Alan J. Patricof, Erpf's successor as chairman of the board of Aeneid Equities, granted the demand. Hirsch resigned, and is now publisher of *New Times.*

Another change was the departure from the editorial board of Jimmy Breslin, who was unhappy over his share in the magazine's stock and *New York*'s "dilettante" orientation. "I left *New York*," he explained, "because it caused me to become gagged by perfume and disheartened by character collapse." Peter Maas also left the magazine in 1971, disappointed over the lack of participation by contributing editors in editorial policy. Like Breslin, Maas disagreed with the editorial mix, the ratio of socio-political reportage and consumer service and cultural coverage. In self-defense Felker told a reporter: "We try to publish a balance of how to live in the city and how to make the city better. Nobody has suggested muckraking, and nobody has criticized consumer service."

Gloria Steinem was discontented with the "Upper East Side orientation" of the magazine. "When the city is falling apart," she said, "we're writing about renovating brownstones." But she agreed with Felker that the quarreling was a "family" dispute, and her name remains on the *New York* masthead although her attention is now concentrated on *Ms.* magazine. Felker helped *Ms.* get started by inserting a forty-page preview issue in *New York*'s December 20, 1971 issue and contributing financially to the first solo issue of *Ms.* on which *Ms.* and *New York* split the profits.

Among the notable political articles published in *New York* in recent years was Jack Newfield's "The Ten Worst Judges in New York," in the October 16, 1972 issue. The most controversial sex-oriented piece was "An Evening in the Nude With Gay Talese," in which senior editor Aaron Latham reported on going to a nudist health club with Talese, who is researching a book on current sex mores. When the article was published, in the summer of 1973, an angry Talese called it "smirking and irresponsible . . . peephole journalism."

In the consumer service field *New York* has published such articles as "A Buying Guide to Country Acreage" and "How to Avoid Getting Stung at Parke-Bernet." The tongue-in-cheek attitude that bothers some critics of *New York* was evident in a story inspired by the energy crisis, "100 Ways to Keep Warm," in which the advice included "Gain ten pounds" and "Buy a $275 mink-upholstered backrest at Bloomingdales." Under such rubrics as "The Artful Lodger," "The Passionate Shopper," and "Sales and Bargains" it has given advice on where to catch crosstown buses, how much to pay for bicycle locks, and where to buy the best pizza, ice cream, and health foods, and it has offered evaluations of hospitals, abortion clinics, summer camps, private schools, nursing homes, department store charge plans, and psychotherapy clinics. Hot tips and avant-garde news items regarding media, entertainment, merchandise, and so forth are dispensed in the miscellany columns "The Bottom Line," "New York Intelligencer," and "Best Bets." In addition there are book reviews, food columns, and critical guides to the theatre and other entertainment fields. In advising the young editor of a college newspaper to "explain the students to themselves," Felker said, "That's what we do for our readers. They don't understand themselves and they don't know what to do, so we tell them how to do things, where to buy things, where to go."

According to published reports, the New York Magazine Company earned $401,000 on sales of $9,700,000 in 1973. By its sixth anniversary, in April 1974, it had a circulation of 355,000 and advertising revenues of approximately $7,000,000. (Felker's salary was then $80,000.) In June 1974, as president of the New York Magazine Company, Felker bought the offbeat but flourishing Greenwich-Village-based newspaper the *Village Voice*, in what one observer saw as his first step "from editor to mogul." Despite assurances from Felker that there would be no "intermingling," *Voice* staffers and writers were fearful, and *Voice* assistant editor Jack Newfield, a man experienced in writing for both publications, concocted an article title that gave humorous expression to the mongrelization his colleagues were anticipating: "The Favorite Recipes of the Ten Worst Bisexual Judges in New York."

Fascinated with power, Felker tries to tell his readers "how New York City works—how the power game is played and who are the winners." The first issue of each year is devoted mainly to that subject, and an annual cover story, which is much imitated by urban publications elsewhere, reveals the comparative salaries of a gamut of New Yorkers, from the famous to the subway worker or cab driver. Felker edited a collection of those power stories, *The Power Game*, published by Simon & Schuster in 1969. His byline also appeared on an article in the Spring 1969 issue of the *Antioch Review*, "Life Cycles in the Age of Magazines." In that article he asserted that if a magazine is to succeed in this age of mass communication it must "reflect the personality of a single individual" and provide "the educated and affluent elite" with something that cannot be shown on television, "the medium of the lowest common denominator."

Felker, who has no children, has been married twice—to Leslie Aldridge, whom he met when both were students at Duke, and, more recently, to Pamela Tiffin, the actress. Both marriages ended in divorce. His name is currently linked romantically to that of *New York* contributing editor Gail Sheehy. Pamela Tiffin once described Felker to a reporter as a man "with golden brown eyes who manages to resemble both John Wayne and Robert Mitchum." Others have described the balding Felker physically in seemingly contradictory terms, as "lean" and "rangy" on the one hand and "rather paunchy" on the other.

Those golden brown eyes mentioned by Miss Tiffin are sharp and often dart about in what is known as his "ratwatching" reflex. The voice is a booming one and the manner can be brusque, unless Felker is stroking a writer's ego, when, according to one such writer, he "emanates this plaintive, compelling need" and "you feel you want to help him because the magazine is all he has." Others have found him to be "good-humored." The novelist and playwright Muriel Resnik has said of her friend Felker: "I know why Clay is such a good editor. He works until eight o'clock. He goes somewhere every night. He's out with people, he talks to people, he listens to people. And he doesn't drink."

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FLORY, PAUL J(OHN)

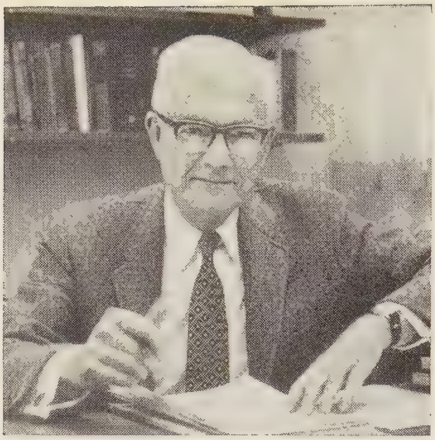
June 19, 1910- Chemist; university professor
Address: b. Department of Chemistry, Stanford University, Stanford, Calif. 94305. h. 210 Golden Oak Dr., Portola Valley, Calif. 94025

For his "fundamental achievements, both theoretical and experimental," in the field of macromolecules, Dr. Paul J. Flory, the J. G. Jackson-C. J. Wood Professor of Chemistry at Stanford University, was awarded the 1974 Nobel Prize in Chemistry. During a productive career spanning some forty years, Flory has brought about a broader understanding of the behavior of giant molecules—the high polymers, and his work has been a guiding light to chemists in university and industrial laboratories throughout the world. The practical application of his work is seen in the development of the many new polymeric compounds used in plastics, fibers, paints, automobile tires, film, clothing, and countless other specialized products.

Equally committed to the theoretical and the practical aspects of his field, Flory has divided his time over the years between teaching and study at universities and working in the research laboratories of private industry. According to Dr. William S. Johnson, former head of the Stanford University chemistry department, "It is no exaggeration to state that Paul J. Flory stands foremost among all those who have devoted themselves to . . . development of the physical chemistry of high polymers." One colleague told *Science News* (October 19, 1974) that the plastics industry could not have developed without Flory's methodological and practical contributions.

Paul John Flory was born in Sterling, Illinois on June 19, 1910, the son of Ezra and Martha (Brumbaugh) Flory. He graduated from Elgin (Illinois) High School in 1927, and went on to take his B.S. degree in June 1931 from Manchester College in North Manchester, Indiana. While studying there, he came under the influence of a chemistry professor named Martin, a graduate of Ohio State University. Martin persuaded Flory to go on to graduate work at Ohio State and to specialize in the synthesis of organic compounds under Professor C. E. Boord, a leading authority on hydrocarbons.

Professor Ernest W. Bowerman of the Ohio State chemistry faculty, who knew Flory as a graduate student, said of him, as quoted in the *Ohio State University Monthly* (November 1974): "He was a personable fellow who didn't fool around academically. He arrived [at Ohio State] in June of 1931 and had his master's degree by August." Another fellow graduate student, Dr. K. D. Detling, told an interviewer for *Current Biography* that Flory decided soon after his arrival that he did not want to be a "cookbook chemist" (a reference to Sinclair Lewis' novel *Arrowsmith*, whose protagonist had been advised by one of his professors against becoming a "cookbook" scientist), and he changed his field from organic to physical chemistry. He did much of his graduate work under Professor Herrick L. Johnston,



PAUL J. FLORY

whose work on the separation of heavy water later contributed substantially to the development of the hydrogen bomb. Once, during his years at Ohio State, Flory demonstrated his adventurous spirit by taking a canoe trip down the Mississippi River with a fellow graduate student.

Completing the final year of his graduate studies under a DuPont fellowship, Flory obtained his Ph.D. degree in physical chemistry in the spring of 1934. Although his graduate advisers advised him not to go into industry, and Professor Johnston tried to persuade him to remain at Ohio State for an additional year, Flory was anxious to make practical use of the knowledge he had acquired and accepted an offer from E. I. DuPont de Nemours and Company for a position as a research chemist at its laboratories at Wilmington, Delaware. There he joined a team of scientists headed by Dr. Wallace H. Carothers in research that ultimately led to the development of nylon.

In the early 1930's, Carothers studied the condensation of molecules containing amine groups (organic bases) and of molecules containing carboxyl groups (organic acids), with the hope of forming molecules with large rings, which are important in the synthesis of perfumes. But instead of forming such rings, his experimental materials condensed into the kind of long, straight molecular chains that are found in various fibers. About the time Flory joined the endeavour, the Carothers team was trying to create viable synthetic fibers from adipic acid and hexamethylene diamine.

As Isaac Asimov explains it in *Asimov's Guide to Science* (Basic Books, 1972), "The adipic acid molecule contains two carboxyl groups separated by four carbon atoms, so it can be symbolized as: c----c. Hexamethylene diamine consists of two amine groups separated by six carbon atoms, thus: a------a. When Carothers mixed the two substances together, they condensed to form a polymer like this: . . .a------a.c----c.a------a.c----c. . ." The c.a configuration, that is, the site of reaction between the carboxyl and the amine groups is the same as that found in natural silk. Further work by Carothers and Flory led to improved ways of removing the water released in the condensation, and by 1935 they were able to synthesize the long, straight, strong molecular chains that formed the basis for nylon.

Often subject to fits of periodic depression, Carothers took his own life in April 1937. The effect on Flory was traumatic, and he came to believe that Carothers' depression and consequent suicide was the result of the high competitive pressures characteristic of the industrial research milieu. In 1938 he resigned his post with DuPont to accept a position as a research associate at the University of Cincinnati.

By 1940 an increasingly serious shortage of natural rubber in the United States necessitated a search for a synthetic substitute. Flory, whose earlier contributions to the development of such high polymers as nylon made him well qualified for work on the even more complex high polymers, such as rubbers, decided to turn his attention to that challenging field. In September 1940 he accepted an offer from the Standard Oil Development Company (now known as Exxon Research and Engineering Company) in New Jersey to work as senior chemist in the chemicals division of its Esso Laboratories, then engaged in research aimed at the development of synthetic rubber from petroleum products. He became group head of the chemicals division in January 1942.

As a starting point for the development of new kinds of synthetic rubber, Flory tried to establish a solid theoretical basis through which the behavior of such high polymers as the rubbers could be understood. According to Exxon scientists Dr. Frank P. Baldwin and Dr. Donald J. Buckley, "early in his career with Esso Laboratories, Professor Flory astounded the scientific community when he showed that previous estimates of polymer size and associated molecular weights were grossly in error by a factor of as much as tenfold. Polymer science now rests firmly on the knowledge that polymers can be of extremely high molecular weight and these molecular weights can be accurately measured."

To draw the distinction between nylon and rubbers, Flory conceived of nylon as being somewhat similar in its structure to a bundle of uncooked spaghetti, with separate long parallel strands. Rubbers on the other hand, might be thought of, according to his analysis, as a fishnet crumpled together in a bundle. In other words, the strands in rubbers are crosslinked. "In 1943," Baldwin and Buckley recalled, "Flory and his colleague Dr. John Rehner Jr., laid the foundation for understanding the elastic nature of polymers in their development of crosslinked network theory. Further, they showed that the network could be analyzed by swelling it in a suitable solvent. This simple technique is widely used. Later, Professor Flory was to build on this foundation when he showed that the quality (physical properties) of a network is dependent on the original number-average molecular weight and the state of crosslinking (network density). The importance of molecular weight and crosslink density in determining the quality of elastomeric networks is now known to be common for all elastomers." In simpler terms, Flory and Rehner developed a reliable way of telling whether or not a given rubber was likely to be serviceable.

Flory left Esso Laboratories in October 1943 to accept a position as section head in the research laboratory of Goodyear Tire and Rubber Company, where he stayed for five years. During those years, according to the *Ohio State University Monthly* (November 1974), "he gained international recognition for pioneering research on large molecules, and contributed to virtually every phase of polymer chemistry. Automobile tires, synthetic materials in clothing, and plastics in everyday use all bear contributions from his research."

The noted Dutch physicist and chemist Peter J. W. Debye, who had won the 1936 Nobel prize in chemistry and had come to the United States in 1940 to assume the chairmanship of the chemistry department at Cornell University, was fascinated with the theoretical work that Flory had done on the mechanisms of high-polymer formation. In the spring of 1948 he invited Flory to deliver the George Fisher Baker Lectures at Cornell. By accepting the invitation, Flory began his teaching career, and he remained at the university as a professor of chemistry from 1948 until 1956. Among his accomplishments during his years at Cornell was his development of the concept that every polymer has an ideal temperature at which its properties can best be studied. Originally known as the "theta temperature," it is now referred to as the "Flory temperature."

In 1956 Flory was appointed executive director of research at the Mellon Institute of Industrial Research in Pittsburgh, Pennsylvania, which is devoted to solving practical problems in manufacturing. The position entailed heavy administrative responsibility, including the supervision of over 100 fellowships supported by various companies and trade associations. Some of Flory's colleagues have suggested that he rather disliked the administrative aspects of his work. In any case, when in 1961 he was offered the opportunity to return to research and teaching as a professor of chemistry at Stanford University, he immediately accepted. In 1965 he became the first holder of the newly endowed J. G. Jackson-C. J. Wood Professorship in Chemistry, and from 1969 to 1971 he served as chairman of the chemistry department at Stanford. In 1969 he was also Cecil L. Brown Visiting Lecturer at Rutgers University. At the time he was notified of the Nobel award in 1974, Flory had four doctoral and four postdoctoral students, including two visitors from foreign universities under his supervision. Although he had announced plans to retire at the end of the summer of 1975, he accepted two visiting professorships, one at the Massachusetts Institute of Technology and the other at the Technical University in Zurich, Switzerland, for the 1975-76 academic year.

Among Flory's recent projects has been the study of polymers in living systems, and he has noted striking similarities between biological and synthetic polymers. He has studied various polymers found in biological materials, and with colleagues has proposed research to seek an explanation for the contraction of muscles. "I believe it is a field where polymer science can make a great contribution," he told a reporter for the *Stanford Observer* (November 1974). He has also expressed interest in recent efforts by industry to develop a fiber approaching the strength of steel but with only about one-sixth of its weight.

When on October 15, 1974 the Swedish Academy of Sciences announced the year's Nobel awards, to be presented formally at Stockholm on December 10, it designated Dr. Paul J. Flory as the sole recipient of the Nobel Prize in Chemistry for 1974. In its citation, the academy declared: "For the nearly forty years that Flory has been active as a research scientist, the chemistry of macromolecules has developed from what, theoretically speaking, was a primitive discipline, to the highly advanced science of today. All this time Flory has remained the leading researcher in this field, and this demonstrates his exceptional standing as a scientist." Although Flory was the only 1974 Nobel laureate not required to share his $124,000 prize with anyone else, he modestly told a reporter for the Oakland *Tribune* (October 16, 1974): "When I think of the hundreds and thousands of people working in this field, I feel it's a bit unfair for one person to be singled out for recognition."

Among the two dozen or more awards and honors that Flory has received over the years are honorary doctorates from the Polytechnic Institute of Milan, Italy (1964) and the University of Manchester in England (1969); the Colwyn Medal of the British rubber industry (1954); the first High-Polymer Physics Prize ever awarded by the American Physical Society (1962); the Charles Frederick Chandler Medal of Columbia University (1970); and the John G. Kirkwood Medal of Yale University (1971). From the American Chemical Society he has received the Baekeland Award (1947), the Nichols Medal (1962), the Charles Goodyear Award (1968), the Peter Debye Award in Physical Chemistry (1969), the J. Willard Gibbs Medal (1973), and its highest award, the Priestley Medal (1974). In his other organizational activities, he is a past member of the board of directors and the council policy committee of the American Chemical Society; a past council member of the National Academy of Science; a past committee chairman of the National Research Council; a fellow of the American Association for the Advancement of Science and the American Physical Society; and a member of the American Academy of Arts and Sciences and the American Philosophical Society.

Flory's *Principles of Polymer Chemistry* (Cornell Univ. Press, 1953) is considered one of the classics in its field and is widely consulted both in universities and in industry. It was translated into Japanese in 1955. His second book, *Statistical Mechanics of Chain Molecules* (Interscience, 1969), has been translated into Japanese and Russian. Flory is the author of some 200 scientific papers.

While working at the DuPont laboratories in Wilmington, Paul J. Flory met Emily Catherine Tabor, whom he married on March 7, 1936. They have two married daughters, Susan and Melinda; a son, Paul John Flory Jr., who is a biophysicist at the Nobel Medical Institute of the Karolinska Institute in Stockholm; and several grandchildren. Now white-haired, Flory, who is six feet tall and weighs 170 pounds, continues to keep fit by swimming and playing golf, and friends have said that he is a good enough golfer to be a professional. Flory told reporters that on the morning he received word of his Nobel award, he tried to reach his son in Stockholm, "to thank him" for arranging it. "He's been there only a month," Flory quipped, "and I think he did quite well."

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FORBES, MALCOLM S(TEVENSON)

Aug. 19, 1919- Publisher; sportsman
Address: b. 60 Fifth Ave., New York 10011; h. "Timberfield," Old Dutch Rd., Far Hills, N.J. 07931

"Larger than life" is the way one writer has described Malcolm S. Forbes, millionaire publisher, former New Jersey politician, enthusiastic art collector and motorcyclist, and internationally famous balloonist. The nucleus of Forbes's eclectic business empire is the lively semimonthly journal of business and finance, *Forbes* magazine, which was founded by his father. Malcolm Forbes joined its staff in 1946, and he has been its publisher, president, editor-in-chief, and sole owner since the mid-1960's.

A World War II hero, Forbes embarked on a career in New Jersey politics in 1949, served as a state senator from 1951 to 1958, and was the unsuccessful Republican candidate for governor in 1957. Concentrating on Forbes Magazine Inc. during the 1960's, he diversified his company's holdings to reflect his broad range of interests, including art (the firm's large collection of Fabergé art objects made for the Russian czars), motorcycles (Slegers-Forbes, the largest motorcycle dealership on the East Coast), and exotic real estate (a chateau in France, a palace in Tangiers, Far Western ranches, and a couple of South Pacific retreats).

Malcolm Forbes started motorcycle riding at the age of forty-eight; at fifty-two he took up ballooning. Soon after his first balloon ride he set up a balloon ascension division of Forbes Inc., and in 1973 he became the first person to fly successfully from coast-to-coast in one hot-air balloon. A collection of his spirited and provocative editorials from *Forbes* magazine has been published in *Fact and Comment* (Knopf, 1974).

The third son of Bertie Charles and Adelaide (Stevenson) Forbes, Malcolm Stevenson Forbes was born on August 19, 1919 in Brooklyn, New York. His father had moved to the United States from his native Scotland by way of South Africa. B. C. Forbes was for a time business and financial editor of William Randolph Hearst's New York *American* and for several decades wrote a widely syndicated daily column of business and financial commentary. In 1917 he founded *Forbes* magazine, which for more than a decade was the only business magazine in the United States. Upon Forbes's death in 1954, his eldest son, Bruce Charles, became president of the magazine. Bruce died in 1964. Malcolm Forbes's surviving brothers are Gordon Buchan and Wallace Federate. A fifth brother, Duncan, is no longer living.

Malcolm Forbes grew up in Englewood, New Jersey. In his book, *Fact and Comment,* the magazine publisher wrote, "My own memory does not cover in much detail the first halcyon dozen years of *Forbes*' history. I vividly remember, though, that we were doing very well." In the 1930's, however, the magazine's—and the family's—circumstances changed considerably, both because of the Depression and because of the competition provided by *Forbes*'s new rivals, *Business Week,* founded in 1929, and *Fortune,* started a year later. During those years B. C. Forbes barely managed to keep the magazine going, often meeting payrolls and other expenses out of his own earnings as a newspaper columnist and free-lance magazine writer. During his student days at the Lawrenceville School in Lawrenceville, New Jersey, Malcolm Forbes spent part of his summer vacations working for $15 a week in the "mail cage" at *Forbes*'s offices. After graduating *cum laude* from Lawrenceville in 1937, he enrolled at the Woodrow Wilson School of Public and International Affairs at Princeton University, where he majored in political science. While at Princeton, Forbes founded the undergraduate magazine, the *Nassau Sovereign,* and when he took his A.B. degree in 1941 he was awarded the Class of 1901 Medal "as the member of the class who contributed the most to Princeton as an undergraduate."

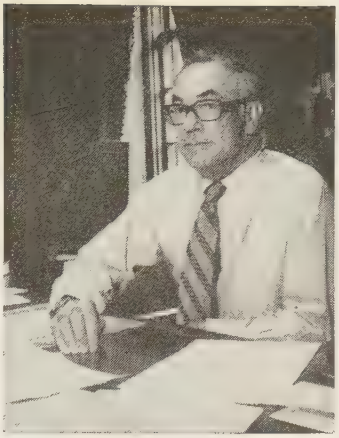
Two days after his college graduation Forbes became the owner and publisher of the Fairfield *Times,* a weekly newspaper in Lancaster, Ohio, and in 1942 he founded another weekly, the Lancaster *Tribune.* His newspaper career came to a halt later that year when he was inducted into the United States Army as a private. As staff sergeant of a heavy machine gun section in the 334th Infantry, 84th Infantry Division, Forbes served in France, Belgium, Holland, and Germany until he was wounded in the thigh in combat just before the Battle of the Bulge. He was awarded the Bronze Star and the Purple Heart, and after spending ten months recuperating in military hospitals, was honorably discharged in August 1945.

After World War II Forbes joined his father's business magazine as assistant to the publisher, and in 1947 he became its associate publisher. That year he also was appointed a vice-president of the parent company, Forbes Inc., which in the postwar years made a number of experiments in diversification. The most successful was the Investors Advisory Institute, which was founded in 1947 and now publishes the *Forbes Investor* and provides other investment services. Forbes became a vice-president of the institute in 1948. That year he also became the founder, president, and publisher of *Nation's Heritage,* an expensive, hardbound, bimonthly pictorial recapitulation of American history. As the millionaire publisher now admits cheerfully, his brainchild was an utter failure commercially, although the six issues that were published before it was discontinued in 1949 won him a Freedom Foundation Medal. After his father's death in 1954, Malcolm Forbes became publisher and editor of *Forbes* magazine and president of the Investors Advisory Institute.

In 1949 he ran successfully for the Bernardsville (New Jersey) Borough Council, and in 1951 he was elected to a six-year term in the New Jersey state senate by a record plurality. One of the first Republicans to back Dwight D. Eisenhower for President, Forbes in 1951 founded and became chairman of the New Jersey Ike-Nixon clubs. In 1953 he ran unsuccessfully for the Republican gubernatorial nomination, but four years later he became the Republican candidate for governor of New Jersey. Although he was defeated in the election by Robert B. Meyner, he received more votes than any previous Republican governor or candidate. In 1960 he was a New Jersey delegate-at-large at the Republican National Convention.

In the same year that he suffered his New Jersey gubernatorial defeat—1957—Forbes became editor-in-chief as well as publisher of *Forbes* magazine, and in 1964, after the death of his brother Bruce, he took over as president of Forbes Inc. His brother Wallace at that time became president of the Investors Advisory Institute. Subsequently Malcolm Forbes bought up the Forbes stock held by Bruce's widow and his brothers, Wallace and Gordon. Since then he has been sole owner of the firm.

In the ten years that Malcolm Forbes has been in control of the family business, the circulation of *Forbes* has grown from about 400,000 to 625,000, and its advertising revenues have nearly caught up with those of its two leading competitors. The dramatic recovery of *Forbes* from its prewar doldrums has been attributed partly to increased interest in the stock market since the 1950's, partly to the breezy style cultivated by Malcolm Forbes and his editor James W. Michaels, and partly to the publisher's success in advertising and promotion. His methods for attracting advertising dollars include lavishly entertaining corporate chiefs on the company's yacht, the *Highlander,* and at the firm's headquarters, a townhouse on lower Fifth Avenue in New York, where haute cuisine is prepared by the resident chef and guests are presented with personally engraved stirrup cups that are stored for future occasions in the company's well-stocked wine cellar.


MALCOLM S. FORBES

Forbes reportedly grossed $12,829,124 in 1973, and its sole owner has estimated that the magazine accounts for only about two-thirds of Forbes Inc. revenues. With his company's swelling profits, Malcolm Forbes has diversified into several areas during recent years. His firm has acquired a 260-square-mile ranch in Colorado, part of which is being developed into homesites; a palace in Tangiers; properties in the Fiji Islands and Tahiti; and the Chateau de Balleroy in Normandy, France. Not long after he took up motorcycling in the late 1960's, Forbes purchased Hank Slegers Company, a motorcycle dealership in New Jersey. The new company, Slegers-Forbes Inc. is now the largest motorcycle dealership on the East Coast and perhaps in the United States. His company's holdings also reflect his passion for art. In the lobby of the firm's Fifth Avenue townhouse is displayed its extensive collection of Russian Easter eggs and other jeweled objects created by Carl Fabergé for the czars of Russia.

But the company's most unusual activity is its balloon ascension division, which Forbes established soon after he took up ballooning in 1972. It maintains the balloons that he flies and the world's first balloon museum, which is located in the firm's French chateau. "If we were a publicly held company, I'd have difficulty justifying the balloons," Forbes admitted to John Henry of *Newsday* (August 31, 1973). "Some stockholders would say, 'It's dangerous, it's foolish, it's a waste of money.'" The publishing executive, who contends that the balloons are a good promotional gimmick for the magazine, has become an internationally famed balloonist. After his first balloon ride in June 1972, he quickly earned an FAA commercial balloon pilot's license and went on to compete in several balloon races. Then, on October 4, 1973, in a custom-designed $25,000 ballon named the "Château de Balleroy," he took off from Coos Bay, Oregon, determined to become the first person to cross the United States in one hot-air balloon. He was accompanied by an entourage that included a helicopter, the company's airplane (named "Capitalist Tool," which is also his magazine's slogan), and a mobile home, where he rested between short hops in the balloon. Over a month later, on November 6, 1973, he completed his trip by landing at Gwynn Island in the Chesapeake Bay, having achieved his goal and having set six official world ballooning records along the way.

Not long after his successful transcontinental crossing, Forbes began to plan an even more spectacular feat, a balloon trip across the Atlantic Ocean. Twelve previous transatlantic attempts had ended in failure and, in several cases, loss of life. Forbes, however, expressed confidence that by using space-age technology the "Forbes Magazine's Atlantic Project," as he named it, could be made safely and successfully. "I'm not a daredevil," he told reporters in September 1974. "That's why I'm spending so much effort, time, and technology to avoid risks."

Forbes estimated that the project would cost $700,000. With the assistance of a number of space scientists and the cooperation of such corporations as RCA, Rockwell International, and Raven Industries, he planned to make the trip in a technologically sophisticated aerostat that would maintain constant radio communications via satellites with a mission control center in New York City. With space scientist Thomas F. Heinsheimer, Forbes would ride in a tiny (seven feet, eight inches in diameter), enclosed aluminum gondola equipped with complex life support systems. The spherical capsule would be suspended from twelve helium-filled balloons, each thirty-three feet in diameter, arranged in groups of three. The entire structure would stand forty storeys high. The takeoff of the *Windborne* was planned to take place from El Toro Marine Base in southern California. The balloon was expected to rise quickly to 40,000 feet and be carried along by the jetstream to the East Coast in about thirty-six to forty-eight hours. During that phase of the journey all systems would be tested and, if all went well, the *Windborne* would continue across the Atlantic, landing in southern France or northern Africa four to seven days later. Heinsheimer would conduct experiments in the measurement of wind, weather, radiation, and pollution.

The launch of the *Windborne* was scheduled for the morning of January 6, 1974. A few hours before the flight, however, a ground line was accidentally tripped, releasing the balloons into the air before final preparations for the launch were completed. Although the gondola was still tethered to the ground, the force of the rising balloons dragged it across the concrete area surrounding the launch site. When Forbes was rescued from the gondola he seemed undaunted by his brush with disaster and vowed that he would try again as soon as repairs were made. He later announced, however, that a second attempt would not be made. In 1975 the *Windborne's* gondola was placed on exhibition in his balloon museum.

Despite his extracurricular activities, Forbes remains an active editor of his magazine, and for each issue he writes an opinion column of short but sprightly pieces called "Fact and Comment." He began contributing some twenty-five years ago to the Fact and Comment column founded by his father, and he now continues the family tradition by handing over part of the column to his son, Malcolm Jr. Selections from it were published in *Fact and Comment* (Knopf, 1974), which Hallowell Bowser of *Saturday Review/World* (September 21, 1974) called "a highly diverting account of one free spirit's reactions to a quarter century of great and small happenings."

In 1951 Forbes was named New Jersey Young Man of the Year by the New Jersey Junior Chamber of Commerce. He has received honorary degrees from Nasson College in Springvale, Maine (Doctor of Humane Letters, 1966), Oklahoma Christian College (Doctor of Law, 1973), and Millikin University in Decatur, Illinois (Doctor of Literature, 1974). Forbes is a member of the St. Andrew's Society, the Association of the United States Army, the New Jersey Historical Society, the Confrerie des Chevaliers du Tastevin, the National Aeronautic Association, the International Balloonists' Association, the Balloon Federation of America, the Aircraft Owners and Pilots Association, the Lighter Than Air Society, and the British Balloon and Airship Club. In 1974 he received the Harmon Aeronauts' Trophy for his ballooning achievements over the North American Continent.

After interviewing Malcolm S. Forbes, John Henry of *Newsday* (August 31, 1973) commented that "the aura of barely controlled tension that radiates from many corporate heads . . . seems to be missing" in the owner of Forbes Inc. A genial, witty man who has written that he got where he is today "through sheer ability (spelled i-n-h-e-r-i-t-a-n-c-e)," he spends many of his working hours in a spacious office adjoining the magazine's headquarters that is furnished with dark paneling, antique furniture, twin fireplaces, and paintings by Sir Joshua Reynolds, Rubens, Gauguin, and other masters. Since September 21, 1946 he has been married to Roberta Remsen Laidlaw, and they have five children: Malcolm Stevenson Jr., who works on *Forbes*; Robert Laidlaw, who works for Forbes Inc. making documentary films of the ballooning trips and Forbes's overseas properties; Christopher Charles; Timothy Carter, a student at Brown University; and Moira Hamilton, also a college student. The family lives on a forty-acre estate in exclusive Far Hills, New Jersey, and they also own a twenty-square-mile ranch retreat in Montana. Brown-eyed, grey-haired, ruddy-faced, solidly built, and bespectacled, Malcolm Forbes is five feet eleven inches tall and weighs 175 pounds. When he is not ballooning, he likes to take motorcycle trips with his children —the family at one time owned thirteen motorcycles—or to go boating. His clubs are the New York Racquet and Tennis, the New York Yacht, Essex Fox Hounds, the Links, the Explorers, the Jockey, and Staniel Cay and Yacht. From 1948 to 1965 he was a vestryman of the St. Johns-on-the-Mountain Episcopal Church in Bernardsville, New Jersey.

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FORD, BETTY *See* Ford, Elizabeth (Anne Bloomer)

FORD, ELIZABETH (ANNE BLOOMER)

Apr. 8, 1918- Wife of the President of the United States
Address: The White House, 1600 Pennsylvania Ave., Washington NW, D.C. 20500

ELIZABETH FORD

At a Chicago fund-raising gathering in September 1974 for Republican women candidates for state office, Elizabeth Ford appropriated the theme of the meeting, "You've come a long way, baby," in commenting on her own dramatic rise to national prominence: "In ten months from the wife of Jerry Ford, House Minority Leader, to the wife of Mr. President. Wow! I'm still out of breath." Mrs. Gerald R. Ford had become the United States' First Lady during just the preceding month, on August 9, when the resignation of President Richard Nixon brought Ford to the nation's executive office and mansion after an abbreviated term as Vice-President.

During the year following President Ford's inauguration, his wife received extraordinary attention in the press, partly because the uncertain state of her health was seen as linked to his eventual decision on seeking election to the Presidency in 1976. Betty Ford, the mother of four children, however, had also proved to be an appealing First Lady of gumption as well as graciousness with whom many Americans, especially women, could readily identify as she championed the Equal Rights Amendment and coped, with more than perfunctory concern about inflation, with the housekeeping chores of the White House.

The youngest child and only girl in a family of three children, Elizabeth Anne Bloomer Ford was born in Chicago, Illinois on April 8, 1918 to William Stephenson and Hortense (Neahr) Bloomer. One of her brothers, William Bloomer, is an automobile dealer in Minnesota; her other brother, Robert Karl Bloomer, is no longer living. When Betty was three years old, the family moved to Grand Rapids, Michigan. Her father, a traveling salesman for firms dealing in industrial supplies, was able to afford a moderately comfortable home in a fashionable section of the city. Related to a wealthy manufacturing family in Grand Rapids, her mother enjoyed a certain social distinction and was also active in civic affairs. The Bloomers and their friends spent their summers at White Fish Lake in Michigan.

At the age of eight Betty Bloomer began taking dancing lessons. Setting her heart on a career in the dance, she studied for several years at the Calla Travis Dance Studio, from which she graduated in 1935. Then, after she had completed her secondary school education at Grand Rapids' Central High School, she attended the Bennington School of the Dance at Bennington College for two summer sessions, in 1936 and 1937. Her study there with Martha Graham, Charles Weidman, and Doris Humphrey increased her determination to become a professional dancer. In that ambition she had the encouragement of Martha Graham, who has remained her idol and inspiration over the years. "She was a great disciplinarian," Betty Ford said of Miss Graham in an interview with Jerry Tallmer of the New York *Post* (December 15, 1973), "and that has given me the strength to carry on. Had I not had that association with her I might not have been able to do as well."

Betty Bloomer's father had died when she was sixteen, and her protective mother insisted that she live at home until she reached her twentieth year. In 1939 she left Grand Rapids for New York City, where she joined the Martha Graham troupe, not the touring company, but an auxiliary concert group. Besides continuing her training in the dance and performing occasionally in public, at least once at Carnegie Hall, she took a job as a model with the John Powers Agency and appeared in fashion shows.

For three years the aspiring young dancer resisted her mother's glowing accounts of social events back home. Then, in 1941, she yielded to her mother's persistent urging by agreeing to a six-month trial period in Grand Rapids. When she returned to New York before long, her purpose was not to resume her career with Martha Graham, but to make a series of buying trips for Herpolsheimer's Department Store of Grand Rapids, which employed her from 1943 to 1948 as its fashion director. In that job she also arranged for fashion shows, trained models, and coordinated window displays with sales promotions. Organizing an amateur dance group in her spare time, she taught black and handicapped children, among other pupils, and staged performances of dances that she choreographed.

One of the reasons why Betty Bloomer decided to remain in Grand Rapids was her marriage in 1942 to William C. Warren, a local furniture dealer. The marriage ended five years later in divorce, on the grounds of incompatibility, with no request for alimony. Later in the year 1947 she began dating the former football star Gerald R. Ford. They were married in the Grace Episcopal Church in Grand Rapids on October 15, 1948. At that time Ford was in the midst of his first campaign for the House of Representatives. "I thought I was marrying a nice, quiet lawyer," Mrs. Ford explained to Tallmer in the New York *Post* interview. ". . . He formally made up his mind to run for the [Michigan Fifth] Congressional District after I had made up my mind to marry him." But she enthusiastically joined in the campaign, just as she later helped him with other campaigns.

For a short time after their marriage the Fords lived on Q Street in the Georgetown section of Washington, D.C. They then moved to Alexandria, Virginia, where they had an apartment for about two years before building their own home, in 1954, on Crown View Drive. All four of their children were born in Washington, Michael in 1950, John in 1952, Steven in 1956, and Susan in 1957.

As a young Alexandria matron, Mrs. Ford was active for a time in the Cub Scouts of America and helped to sponsor various community projects, such as hospital and charity benefits, serving, for example, as program chairman of the Alexandria Cancer Fund Drive. From 1961 to 1964 she taught Sunday school at the Emmanuel on the Hill Episcopal Church. She once said that of all the city's services and organizations the one with which she became most familiar was the emergency room of the Alexandria Hospital, because her sons, like their father, preferred football to less hazardous sports.

After Ford became Minority Leader of the House of Representatives in 1965, he spent a great amount of time away from home, feeling obliged to make an average of nearly 200 speeches a year, either to supplement his income or campaign for other Republicans. In addition to her routine household tasks, his wife had to take on increased responsibility in rearing their children. The pressures of her efforts as disciplinarian and counselor, together with the strain of her role as the civic-minded wife of an ambitious political leader, aggravated the pain of a pinched neck nerve, an injury she had incurred in the mid-1960's when she reached to raise a window. To help relieve tension she visited a psychiatrist about once a week, and then occasionally, for a year and a half or two years. Through psychotherapy, she has said in several press interviews, she gained a new sense of self-worth and self-confidence.

The injured neck nerve, however, remained a medical problem, and Betty Ford's discomfort was one of the factors leading her husband to promise not to campaign for political office after 1974. His intention to leave the government for private practice of law was drastically changed by unprecedented political developments. On October 12, 1973 President Richard Nixon named Gerald R. Ford to succeed Spiro T. Agnew, who had resigned, as Vice-President of the United States, making him the first Vice-President to take office under the Twenty-fifth Amendment.

Betty Ford responded with quiet competence and something of a flair for public service to the duties that her husband's new office entailed on her. "When Jerry was selected as Vice-President, it gave me a challenge that I needed," she admitted, as quoted in *Newsweek* (October 7, 1974). "I'm not a bridge player or a clubwoman. I can enjoy something only if I feel I'm working at it and contributing something." She fulfilled a heavy schedule of traveling, giving speeches, appearing on ceremonial occasions, and presiding as chairman of Heart Sunday of the Washington Heart Association and as president of the Red Cross Senate Wives Club. On her own initiative she represented the Nixon Administration in July 1974 at the funeral in Atlanta of the slain Mrs. Martin Luther King, Sr.

In early August 1974, while still preparing to move from her Alexandria home into the Admiral's House at the United States Naval Observatory in Washington, Mrs. Ford learned that her new address was to be not the official Vice-Presidential residence, but the White House. Shortly after the departure of Richard Nixon, forced to resign by the Watergate scandal, Gerald R. Ford took the oath of office as President. His wife, who held the Bible for the swearing-in ceremony, later remarked, "I really felt like I was taking that oath too." Acknowledging her supportive role, President Ford said at his inauguration, "I am indebted to no man and only to one woman—my dear wife."

During the nearly ten months of her husband's Vice-Presidency Mrs. Ford had given well over a hundred interviews, earning from Helen Thomas of United Press International the tribute, as she was quoted in *Good Housekeeping* (May 1974), "She's down to earth and very approachable." In some of the interviews she surprised and delighted journalists by her frankness in answering their questions on controversial issues. She especially stirred widespread reaction, both favorable and unfavorable, by her statement that she approved of abortion in cases affecting the mother's health or under unusual circumstances, such as those involving rape or incest.

When she met reporters at her first official news conference as First Lady, in early September 1974, Betty Ford repeated her proabortion stand. Replying to other questions primarily concerned with women, she pledged to campaign for the adoption of the Equal Rights Amendment by state legislatures. She later felt she had to defend her right to keep that pledge, "as a citizen, not First Lady." Also in her first full-scale meeting with the press she endorsed increased participation of women in politics and government. Obviously pleased that President Ford had named a woman, Carla A. Hills, as Secretary of Housing and Urban Development, she alluded to that Cabinet appointment while addressing a group of federal advisory committees on the status of women in May 1975. On that occasion she said with a reassuring smile, "I'm working on getting a woman on the Supreme Court as soon as possible."

Betty Ford's candor, which characterizes her approach to life even as First Lady, withstood a grim test when, on September 28, less than two months after her move to the White House, doctors at the Bethesda National Medical Center discovered that she had a malignant breast tumor and performed a radical mastectomy. Widely covered in the press, Mrs. Ford's ordeal with cancer brought her many thousands of sympathetic letters, phone calls, and telegrams, as well as messages of gratitude from women who had been alerted to the danger of breast cancer because of her willingness to be frank about her operation.

After her recuperation Mrs. Ford, who continued to receive chemotherapy, discussed the mastectomy in detail in an article for *McCall's* (February 1975). "Women wrote to say I had saved their lives by making them go to their doctors in time," Mrs. Ford related. "Jerry and I both agree that this was a painful period in our lives, but it helps to know it served some purpose." Many commentators agreed with Jane Howard, who wrote in the New York *Times Magazine* (December 8, 1974), "If she achieved nothing else during her husband's Administration, the light her trouble has shed on a dark subject would be contribution enough."

An enthusiastic supporter of the National Endowment of the Arts, Mrs. Ford met at her own request for several hours in early September 1974 with Nancy Hanks, chairman of that agency, to consider various programs that she might help to promote. Because of her concern for the arts, she was honored in May 1975 by a Los Angeles arts group as distinguished woman of the year, and during her visit to California she cut the ribbon opening the Asian wing of the San Diego Arts Gallery. In her first White House press conference Mrs. Ford had said that her work as First Lady would reflect her interest not only in the arts, but in children, especially the handicapped. For her volunteer efforts on behalf of handicapped and retarded citizens, she was presented in May 1975 with the Silver Humanitarian Award of the Philadelphia Association for Retarded Citizens. Scores of tributes followed those early honors.

For many years Mrs. Ford has set aside part of each day for reading the Bible or other spiritual literature. Her speech in interviews and public addresses is softly and slowly modulated, giving the impression of a search for precision. Her perfectionism, an insistence upon carefulness and thoroughness, may also account for her habitual lack of punctuality. Unhurried in her gestures too, she has the graceful bearing of a dancer. She retains the trimness of a model, standing five feet six inches tall and weighing about 108 pounds; she has blue-green eyes and light auburn hair, often worn in a bouffant style. Becoming a national celebrity has not affected her individual, unfailing sense of humor.

Only the youngest of the children lived at home during Gerald Ford's first year as President —Susan, who graduated from the Holton-Arms School in Bethesda in May 1975. The oldest son, Michael, was attending the Gordon-Conwell Theological Seminary in Massachusetts. John was completing his study of forestry at Utah State University, and Steven was working on a Utah cattle ranch while considering enrollment in college. The pets at the Ford White House are a golden retriever, Liberty, and a Siamese cat, Shan. The family enjoys skiing at their condominium at Vail, Colorado during winter holidays. Because of her injured neck nerve Betty Ford has had to give up that sport, but her continued delight in dancing, now ballroom waltzes and tangos, has helped to make the White House, on gala occasions what she once told a *Newsweek* reporter she hoped it would become, "a happy and fun place."

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Who's Who in the South and Southwest, 1975-76

FORD, GERALD R(UDOLPH, JR.)

July 14, 1913- President of the United States
Address: b. Office of the President of the United States, Washington, D.C. 20500; h. The White House, 1600 Pennsylvania Ave. NW, Washington, D.C. 20500

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1961.

On August 9, 1974 Gerald R. Ford took the oath of office as thirty-eighth President of the United States under "extraordinary circumstances, never

GERALD R. FORD

before experienced by Americans," as he himself described them. Of the nine Vice-Presidents in the history of the country who have filled a vacant Presidency, only Ford, in succeeding Richard Nixon, assumed the nation's highest office upon the resignation rather than the death of his predecessor. Because Nixon's resignation had been precipitated by the grim accumulation of scandals known as Watergate, Ford promised an "open Presidency" and made the restoration of confidence in the executive branch of the government the foremost goal of his administration.

During his twenty-five years in Congress as the Republican Representative from Michigan's Fifth Congressional District, Ford had acquired a reputation among his colleagues as an amiable, reasonable, accessible man, politically conservative, thoroughly public-spirited, and innately decent. A large majority of both members of the House and Senate approved his nomination as Vice-President in late 1973 as successor to Spiro T. Agnew, who had resigned. As the first Vice-President to take office under the Twenty-fifth Amendment, rather than through national election, Ford may be considered America's first parliamentary President. Ironically, during the first year of his administration Ford and Congress failed to work together toward solving the nation's crucial problems of inflation, unemployment, and energy shortage.

The only child of Leslie Lynch King, a Western wool dealer, and Dorothy Ayer (Gardner) King, Gerald Rudolph Ford Jr. was born in Omaha, Nebraska on July 14, 1913 and was named Leslie Lynch King Jr. About two years after his birth his parents were divorced and his mother moved with him to Grand Rapids, Michigan, where her parents lived. In 1916 she married a paint salesman, Gerald Rudolff Ford, who soon afterward adopted and renamed her son. The younger Ford later changed the spelling of his middle name, preferred to use only its initial, and spelled his nickname, Jerry, with a "J" rather than a "G."

Jerry Ford grew up with three half-brothers, the first of whom, Thomas Gardner Ford, was born just after Jerry's fifth birthday. He also followed a career in government service, becoming a representative in the Michigan legislature and then a legislative audit coordinator. The other half-brothers are Richard Addison Ford, a chemical engineer who took over the management of the family paint company, and James Francis Ford, an optometrist. Except for some setbacks during the Depression, the Ford Paint & Varnish Company, formed in 1929, slowly prospered and enabled its founder to raise his children in modestly comfortable circumstances.

Both parents took part in Grand Rapids community projects and especially the activities of their Episcopal church. Ford Sr., moreover, was prominent in the local Republican organization and also gave his time and attention to the Boy Scout troop in which Jerry Ford achieved Eagle Scout rank. An authoritarian father, the older Ford believed in the values of discipline, education, and hard work. One of the ways his sons acquired a sense of responsibility was by working in the paint factory during weekends and summers. In his biography of Ford, Jerald F. terHorst quoted the President as saying, "Dad was the strongest influence on my life. I've often thought, even nowadays: now how would he have done this?"

During his last two or three years at South High School, Jerry Ford worked at Bill Skougis' restaurant across the street from the school to earn his lunches and carfare money. One day a man from Wyoming named Leslie King, on his way back from a trip to Detroit to buy a car, stopped at the restaurant and identified himself as Ford's father. The encounter shocked the teenager, but did not change his feelings for his adoptive father and for his half-brothers, who only later learned that Jerry was not their full brother. Ford saw King on another occasion, years afterward at Yale University.

The star of the Trojans, his high school football team, Ford was named both all-city and all-state center. His gridiron record helped him to win a scholarship to the University of Michigan after his graduation in 1931. He earned most of his expenses for board and room at college through an assortment of jobs, including that of a dishwasher for his fraternity, Delta Kappa Epsilon. As a senior, in 1934, he won the Michigan Wolverines' most valuable player award, and the following year he played on the College All-Star team in a traditional game against the professional Chicago Bears.

As soon as he had earned his B.A. degree, in 1935, Ford went to Yale University in a full-time position as boxing coach and assistant football coach. On vacation from that job in the summer of 1936 he was employed as a ranger in the Yellowstone National Park. Although eager to enroll in the Yale Law School, not until 1938 was he able to persuade the dean and faculty that he could handle both his coaching work and law studies. He obtained his LL.D. degree in 1941, finishing in the top third of his class. Before that year was over he had returned to Grand Rapids to open a law office with another recent law graduate, Philip A. Buchen.

America's entry into World War II changed Ford's plans to specialize, as a lawyer, in labor cases. He enlisted in the United States Navy in April 1942, was commissioned as an ensign, and was assigned to a program set up to provide physical training at the University of North Carolina for Naval recruits. After a year of persistent application for combat duty, he was transferred to the aircraft carrier *Monterey* as director of physical education and assistant navigation officer. During the closing phases of the war the *Monterey* was engaged in nearly all the major Pacific battles. Ford had completed forty-seven months of active service and had accumulated ten battle stars by the time of his discharge from the Navy in January 1946 in the reserve rank of lieutenant commander.

For the next three years Ford practised law with the Grand Rapids firm of Butterfield, Keeney & Amberg. His wartime experience had given him an internationalist outlook, and in 1948 he entered the Republican primary to challenge the incumbent, Bartel J. Jonkman, an isolationist, for Michigan's Fifth Congressional District, then made up of Kent and Ottawa counties. His opponent had the advantage of a Dutch ancestry that he shared with about half of the district's constituents, while on purely ethnic grounds Ford could appeal to a relatively small number of voters of English lineage.

With the support of Michigan's Republican Senator Arthur H. Vandenberg, however, Ford defeated Jonkman by a vote of 23,632 to 14,341. In the November 2, 1948 election he won against his Democratic opponent, Fred J. Barr, by a similarly wide margin, 74,191 to 46,972. In every subsequent election to the House of Representatives the percentage of votes received by Ford exceeded the 60.5 percent of his first contest. He easily survived the redistricting in 1964 of the Fifth District that exchanged Ottawa County for Ionia County. His endurance at the polls has been attributed in part to his organization of a smooth-running system of service to the needs of his constituents.

Representative Ford's committee assignment during his freshman term, in the Eighty-first Congress, was to the Public Works Committee. When the next Congress convened, in 1951, he succeeded in securing a transfer to the more powerful Appropriations Committee, which keeps a surveillance on government spending, and later as a member of that committee's military-spending subcommittee, he became an expert in budget writing for defense expenditures. He also served on the appropriations subcommittees for the Central Intelligence Agency and foreign aid.

"I am a moderate in domestic affairs, an internationalist in foreign affairs, and a conservative in fiscal policy," Ford asserted in summing up a legislative performance that he felt reflected both the center position of the Republican party and the views of his constituents. His readiness to back appropriations to maintain a strong military establishment and to help countries friendly to the United States contrasted sharply with his efforts to curtail federal spending for welfare, housing, education, and other social needs. He voted against a $4.9 billion housing program in 1961, against the Medicare bill in 1965, and against antipoverty funds in 1966 and in favor of transferring control of the antipoverty program to the states in 1969. Civil rights activists have charged him with having been a "final-passage man" on civil rights legislation, of trying to undercut the more progressive provisions of bills and then voting for them when acceptance seemed inevitable. According to ratings of the liberal Americans for Democratic Action and the conservative Americans for Constitutional Action, Ford's voting pattern was decidedly conservative. The ADA gave him an overall score of 23 percent in agreement with its position and the ACA, a score of 77 percent.

Widely respected among his colleagues, in 1961 Ford won the American Political Science Association's distinguished service award with a citation dubbing him a "Congressman's Congressman." That tribute forecast his rise in the power structure in the House to the chairmanship in 1963 of the House Republican Conference. Another evidence of his growing prestige was his appointment to the Warren Commission to investigate the November 22, 1963 assassination of President John F. Kennedy. He later collaborated with John R. Stiles on the book *Portrait of the Assassin* (Simon & Schuster, 1965) to publicize the commission's findings that Lee Harvey Oswald was not part of a conspiracy.

Some of the "Young Turks" who had engineered the revolt against an Old Guard Republican, Charles B. Hoeven, in favor of Ford as House Republican Conference chairman also led the way to his election in 1965 over incumbent Charles A. Halleck for the office of House Minority Leader. Now almost within reach of his highest aspiration, to become Speaker of the House, Ford worked energetically for a Republican Representative majority. He crisscrossed the country to give an average of 200 speeches a year on behalf of his party's candidates. As House Minority Leader, he also tried to change the negative image of the Republicans by offering "constructive alternatives" to legislation proposed by the Democrats. In 1967, in one of his most forceful speeches on the floor of the House, he attacked President Lyndon B. Johnson's conduct of the war in Vietnam, hawkishly demanding to know. "Why are we pulling our best punches in Vietnam?"

The Republican National Convention had Ford as its permanent chairman in both 1968 and 1972, the years in which Richard Nixon won the Presidential nomination. Ford's voting record not only scored high on party unity, but also showed an almost unswerving loyalty to President Nixon. Despite his general opposition to federal economic regulation, for instance, Ford voted in 1973 in favor of a bill granting Nixon temporary authority to control wages and prices.

Loyalty to Nixon, in the opinion of some political observers, also accounted in part for Ford's efforts in 1969-70 to bring about the impeachment of Associate Justice William O. Douglas, a civil libertarian. Ford's unsuccessful action could be viewed as an intended counterblow to the Senate's refusal to confirm Nixon's nominations of Clement F. Haynsworth and G. Harrold Carswell to the Supreme Court. Throughout 1973 and the first half of 1974, moreover, on many occasions Ford reiterated his conviction that Nixon was innocent of involvement in the June 17, 1972 bugging and burglary of the Democratic headquarters at the Watergate and in the subsequent coverup.

Personal as well as party allegiance, therefore, probably counted among the many factors that on October 12, 1973 influenced Nixon's choice of Gerald R. Ford to fill the office of Vice-President left vacant two days earlier by Spiro T. Agnew, who had resigned in the face of impending charges of alleged conspiracy, extortion, and bribery. As provided in the Twenty-fifth Amendment, the nomination of Ford required confirmation by a majority of both houses of Congress. After detailed hearings on his record and character and after a thorough investigation reportedly involving some 430 FBI agents, Ford's nomination was approved in the Senate by a vote of 92 to 3 and in the House by a vote of 387 to 35. He took his oath of office as fortieth Vice-President on December 6, 1973.

A clamor for Nixon's resignation had made the question of Ford's qualifications for the Presidency itself perhaps the foremost consideration in the minds of the legislators deciding upon his confirmation. Pressured by impending impeachment and by the disclosure of evidence of his direct complicity in Watergate, Nixon resigned at noon on August 9, 1974. Minutes later Gerald R. Ford was sworn into office as President. In a conciliatory address to the American people he said, "Our long national nightmare is over. Our Constitution works. Our great republic is a government of laws and not of men." He also spoke of binding up "the internal wounds of Watergate." The mood of relief and goodwill that swept the country upon Ford's arrival in the White House gave way to shock and suspicion when, on September 8, within the first month of his administration, the President issued "a full, free and absolute pardon" to Richard Nixon.

In confronting his inherited problems of inflation, recession, and soaring unemployment and the related energy-shortage crisis, President Ford sought long-range solutions that would limit federal spending and reduce the government presence in the economy. His laissez-faire approach intensified what he would call an adversary relationship with Congress. During his first year in office he used his veto power on thirty-six occasions, against, among other measures, an accelerated public works bill to provide jobs for the unemployed, an air-pollution controls bill, strip-mining regulations, and aid to education, housing, and health programs.

With Henry A. Kissinger retained as his Secretary of State, President Ford followed in foreign affairs the Nixon policies of détente with the Soviet Union and pursuit of accord in the Middle East conflict. At the same time he worked to strengthen United States ties with West Germany and Japan. During the Indochina debacle he improved his rating in the Gallup and other polls by his firm handling in May 1975 of the Cambodian seizure of the American ship *Mayaguez*, but some press commentators termed his reaction to the incident "heavy-handed."

Although Ford had for some months considered himself an interim President, on July 8, 1975 he announced formally that he would seek the Republican nomination for the Presidency in 1976. As his running mate he preferred former New York Governor Nelson A. Rockefeller, whom he himself had chosen as Vice-President in August 1974, but he recognized the right of the delegates to the national convention to name the candidate for the Vice-Presidency as well as the Presidency. In November 1975, to the disappointment of many moderate Republicans, Rockefeller asked in a letter to Ford that his name be withdrawn from consideration for the Vice-Presidency in 1976.

Ford is said really to enjoy campaigning. After an assassination attempt in California on September 5, 1975, he insisted that the incident would not dissuade him from going out among the people. More bland than brilliant as a speaker, he has an eager and straightforward manner that inspires trust. His occasional failures in syntax seem part of his reassuring common touch. Typical of his humor and good nature was his donning his battered old Wolverines helmet during a speech at Washington's Gridiron Club to disprove President Johnson's remark, "There's nothing wrong with Jerry Ford except that he played football too long without a helmet."

Just before he won his first election to Washington, Gerald R. Ford married Elizabeth Bloomer, on October 15, 1948 at the Grace Episcopal Church in Grand Rapids. They have four children: Michael Gerald, John Gardner, Steven Meigs, and Susan Elizabeth. Before moving to the White House, the Fords lived in Alexandria, Virginia, where they were known as an unusually close and affectionate family. For relaxation the President invariably turns to sports, to watch football games, to swim, to play golf, and to ski at the family condominium in Vail, Colorado. He is a six-footer with blue eyes and blond hair and the solid, muscular build of an athlete. Ambidextrous, he is right-handed in sports activities, but left-handed when writing and eating. Except on the most formal occasions he is seldom seen without his pipe, smoking about eight pipefuls of tobacco a day.

Close observers of President Ford at work in the White House are impressed by his composure in the midst of confusing and conflicting demands on his attention and by the control he maintains as a man "at home with himself." His political heroes are Abraham Lincoln, Harry S. Truman, and Dwight D. Eisenhower—Presidents whose influence and example may well affect his own conduct of the Presidency in carrying out his repeated pledge to the American people to do the best he could for the country.

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FRACCI, CARLA (frä′chē)

Aug. 20, 1936- Italian ballerina
Address: b. c/o Dr. Dino Meucci, 57 Via le Coni Zugna, Milan 20144, Italy; h. 5 Via S. Spirito, Milan 20121, Italy

CARLA FRACCI

Probably more obviously than any other of the world's top ballerinas who appear as guest star with the major European and American ballet companies, Carla Fracci owes her acclaim to something beyond a dazzling dance technique. Her sensitivity to the dramatic dimensions in a dance role has enabled her to captivate audiences wherever she performs, especially at her own La Scala in Milan, Italy, where she is cherished as a "national treasure." Although her repertory includes many contemporary ballets, critics often compare her to the legendary ballerinas of the romantic period of ballet, like Taglioni, because she goes beyond a successful imitation of their style to embody, as one admirer wrote, "the whole emotional tenor of the romantic era—that poignant sense of acquaintance with death, [or rather,] an awareness of the transience of life."

In reaching her full potential on the stage, Carla Fracci is indebted to her husband, Beppe Menegatti, an Italian theatrical director who made her aware early in her career that a great ballerina must not only dance brilliantly, but must, in effect, make theatre. Another important influence on Fracci's development was the Danish dancer Erik Bruhn, who partnered her in regular guest appearances with American Ballet Theatre from 1967 until he retired from the stage in 1972. For many lovers of the dance the Fracci-Bruhn interpretations of *Giselle* and *La Sylphide* became the ultimate and ideal.

Carla Fracci was born in Milan, Italy on August 20, 1936, the older of two daughters of Luigi and Santa Laura (Rocca) Fracci. Until recently her father was a streetcar conductor in Milan; her mother manages the family farm in Cremona. From early childhood Carla danced whenever she heard music, although as long as Italy was at war she had little chance of seeing classical ballet. The family is distantly related to the composer Giuseppe Verdi, but neither of her parents showed any notable musical inclinations. They listened, however, to a friend who saw signs of talent in Carla's keen sense of rhythm and urged them to enroll her in the ballet school of Teatro alla Scala. One of the few accepted from hundreds of children at the audition, the small, thin nine-year-old was chosen because her "musicality," as she later related, made up for her doubtful physique.

During her eight years at La Scala ballet school, Carla Fracci studied with Edda Martignoni, Vera Volkova, and Esmée Bulnes. She graduated in 1954 and the following year danced her *passo d'addio*, the graduates' traditional farewell concert. "I can't say how old I was when I began to work in a thinking way," she told Tobi Tobias, who interviewed her for an article in *Dance Magazine* (January 1974). "Eighteen is enough. I saw Markova doing *Giselle*. She made you see the world of Giselle. . . . You have an idea of the quality, of the kind of work you can do. . . . Then I saw Margot Fonteyn and it was an inspiration. She was one of the dancers who gave me the idea of what it was to dance." When Fonteyn danced *The Sleeping Beauty* at La Scala, Carla Fracci appeared on the stage with her as a super.

From 1956 to 1958 Carla Fracci was a solo dancer of La Scala Ballet. Then, after scoring a triumph in Alfred Rodrigues' version of *Cinderella*, her first full-length ballet, she was promoted to the rank of prima ballerina. Her frequent guest performances with ballet troupes of other opera companies and appearances at the Spoleto and other festivals made her widely known in her own country and eventually brought her to the attention of ballet professionals and enthusiasts abroad. In 1959 she danced with the London Festival Ballet at the invitation of its artistic director, Anton Dolin, who guided her during that visit to London in her first important performance of *Giselle*. She appeared again with the Festival Ballet in 1962 and went on in the following years to perform as guest with leading ballet companies in Europe and the United States, including Britain's Royal Ballet in 1963, the Ballet Teatro del l'Opera in Rome from 1964 to 1967, the Stuttgart Ballet in 1965, the Munich Ballet in 1965, the Chicago Opera Ballet in 1966 and 1968, the Monte Carlo Ballet in 1967 and 1968, and the Royal Swedish Opera Ballet in 1969. Seeing her in Stuttgart, where for the first time she danced Juliet in John Cranko's *Romeo and Juliet*, Clive Barnes wrote in the New York *Times* (June 1, 1965) of "her fugitive grace," which "charmed and moved" the audience.

Americans first saw Fracci dance on television. In one of her early appearances, in 1962, she performed in the *Bell Telephone Hour* telecast of *La Sylphide*, a nineteenth-century ballet of the Danish choreographer Auguste Bournonville. Fracci, who had previously danced the name role of *La Sylphide* at La Scala, was chosen for the TV presentation by Erik Bruhn. The Fracci-Bruhn association formed on that occasion developed into one of the most successful partnerships in contemporary ballet when, beginning in 1967, the two danced together as guest artists of the American Ballet Theatre.

With Bruhn, Carla Fracci enjoyed an affinity of temperament and of views and feelings about dancing that she had apparently not experienced to so satisfying a degree with earlier partners, including Rudolf Nureyev. Dancing lead roles at American Ballet Theatre since 1955, Bruhn had partnered many of the great ballerinas of the time —Alicia Markova, Maria Tallchief, Alicia Alonso, and Nora Kaye. The closeness of his rapport with Fracci, however, was exceptional, as he indicated to Anna Kisselgoff of the New York *Times* (December 27, 1968), "There is something that works between us and I think the audience sees it. Even if something is wrong, with the music, for instance, it doesn't matter. We don't have to wait for one performance in ten years for this something—a very delicate thing—to work." Critics confirmed that it did work. When, in 1967, Fracci and Bruhn danced *La Sylphide*, which American Ballet Theatre renamed *The Sylph of the Highlands*, Barnes asserted in the New York *Times* (May 22, 1967) that he had never seen the two roles "better performed or more movingly portrayed." A few nights later he was persuaded that Bruhn and Fracci's *Giselle* deserved "a place in dance history."

Regardless of dissimilarities between her Latinity and his Nordicism, the effect of the Fracci-Bruhn combination, unlike the brilliant Fonteyn-Nureyev partnership, depended less on contrast than on what Anna Kisselgoff called "romantic unity." Each released in the other an acute awareness of the performing moment, and because of their responsiveness to each other, one could introduce variations onstage to which the other would be immediately receptive. No matter how often they danced *Giselle*, therefore, no two performances were exactly the same, since their gift for improvisation assured the freshness and vitality of each performance. Critics who had been impressed by Fracci's skill years earlier in Europe declared themselves nevertheless unprepared for the impact of her dancing when partnered by Bruhn.

During the winter season of 1968 Fracci and Bruhn added *Coppélia* to their American Ballet Theatre repertory. That amusing story of a peasant romance revealed a new side of the ballerina to American audiences. "It's amazing to see how skillfully Miss Fracci has put aside the wraith-like delicacy of her more usual romantic heroines to take on the flesh-and-blood shrewdness and piquancy of Swanilda," A.M. Kriegsman commented in the Washington *Post* (January 5, 1969). After maintaining that Fracci and Bruhn had re-created *Giselle* and similar romantic ballets more convincingly than any other pair of dancers, Walter Terry wrote in the *Saturday Review* (January 18, 1969), "But who would have thought that they would have triumphed in ballet's greatest comedy classic, *Coppélia*? Yet they did. . . . Miss Fracci was a pert lass, impudent and defiant, all smiles and *fouettés*. Somehow, the perfectly spun *fouettés* came as a surprise because Miss Fracci, in other roles gives the impression of being delicate, of being a creature to be guarded ever so gently."

When Bruhn was absent from the stage with a back injury during the 1970 summer season of the American Ballet Theatre, Carla Fracci danced a new role partnered by Ivan Nagy in the pas de deux of Bournonville's *Flower Festival* and proved the independence of her stardom. Barnes found in the New York *Times* (June 25, 1970) that her performance with Nagy was "so enchanting that you might expect that they had danced together for years." Also in 1970 Fracci made her debut, without Bruhn, as Caroline in Antony Tudor's *Lilac Garden*. The experience of working with that dramatically subtle and dexterous choreographer, one of her favorites, considerably heightened her own sense of theatre.

Carla Fracci's somewhat circumscribed repertory for American Ballet Theatre made up only a small fraction of her work in international ballet. Most of her new dances were premièred in Italy, where she had the help of her husband and time for rehearsals. Among the productions that Menegatti mounted for her at La Scala were *The Macbeths*, a ballet about Hitler and Eva Braun in which Fracci danced the principal female role, and an adaptation of *The Sea Gull*, in which she portrayed Nina. During a La Scala ballet festival in September 1970, she created Mélisande in Menegatti's new staging of *Pélléas and Mélisande*. At that festival she also danced for the first time the *Don Quixote* pas de deux. "Although her dancing had definite distinction," according to Barnes, who covered the festival for the New York *Times* (September 22, 1970), "it did miss something of the bravura essential in this duet."

Usually, though not always, Fracci has avoided showpieces that require a glittering virtuosity in a ballerina or an abundance of technical display for its own sake. Reviewing the American Ballet Theatre's *Paquita,* Don McDonagh of the New York *Times* (August 7, 1971) pointed out a stylistic discord between dancer and choreography: "Where Miss Fracci instinctively seeks for the nuance or the modulated inflection in creating a role, she finds in *Paquita* a part that demands broad sweeps of high energy gesture. Her attempt at creating a characterization with such alien emphasis, though valiant, is not entirely convincing." The omission, however, of the Scottish dance in *Coppélia* on occasion or simplification of certain passages, which Anna Kisselgoff noted in her reviews of presentations of that ballet over the years, has never diminished the radiance and delightfulness of Fracci's Swanilda.

Total integration of dancing with acting is Fracci's forte. "Though not a dazzling technician," John Gruen observed in *Dance Magazine* (October 1940), "Fracci achieves the semblance of technical perfection through mental and physical processes that seem to align intent with action. Movements emerge out of true need, and thus, invariably, look inevitable and beautiful. Add to this a highly developed theatrical imagination . . . and one is in the presence of a ballerina who insists on making of her art a continuing process of revelation." What Fracci attains most effectively, especially for American audiences, is a re-creation of the aura of the nineteenth-century ballerinas, the distinctive emotional character of the romantic ballet. The appropriate style for *Giselle* and similar ballets, as she herself once explained, requires the dancer to conceal technique. "You make it disappear," she said in the Tobias interview. ". . . In other ballets, virtuosity things like *Don Q,* you can *show* the technique."

Often identified with Maria Taglioni, Fanny Cerrito, Fanny Elssler, and Carlotta Grisi, in 1973 Carla Fracci paid tribute to those four ballerinas of the last century in *Hommages Romantiques,* a performance that Tobias described as "an amazing evocation of variations within a single stylistic era." Other roles that she has recently added to her repertory include those in the Fellini-inspired *La Strada, The Stone Flower, La Péri, Portrait of Salomé,* and *Tales of Hoffmann.* When she danced the full-length version of *Swan Lake,* for the first time, at La Scala in early January 1974, with Rudolf Nureyev as her partner, she received an ovation lasting thirty-five minutes. In the fall of 1974 she performed at Cuba's annual Ballet Festival in Havana with Paolo Bartoluzzi.

Among Italians Carla Fracci is popular not only as a dancer, but also as an actress who has toured in several of her husband's productions, as Titania in *A Midsummer Night's Dream* (1963), Ariel in *The Tempest* (1964), the Moon in García Lorca's *Blood Wedding* (1965), and as the title character in Goldoni's *Turandot* (1966). Her enormously successful Italian TV special, *An Hour with Carla Fracci,* was telecast in early 1973. She is the author, moreover, of *Ballet Handbook,* published in Italy by *Anna Bella,* a magazine that has occasionally featured her on its cover.

In addition to the many tributes she has been paid in Italy, Carla Fracci received the *Mademoiselle* Woman of the Year Award in 1961 and the Anna Pavlova Prize from the Paris University of Dance in 1962. When Antony Tudor presented her with a *Dance Magazine* Award in April 1969, he said that for him her dancing evoked nostalgia like "bluebells in the rain." He also spoke of her concentration and perfectionism and of the intensity that possesses her on the stage. Fragile in appearance, she stands five feet three inches tall and weighs about 100 pounds. She has large brown eyes and long dark hair that reaches almost to her waist. Her naturalness, her delicate and exquisite beauty, and an ineffable quality in her dramatic approach to dancing have made her idolized by local cult groups that turn up loyally wherever she dances.

Carla Fracci and Beppe Menegatti, who were married on October 7, 1964, have a son, Francesco, born in 1969. Her husband designs many of her clothes, dresses of simple lines made up in different fabrics and colors. She likes to wear long skirts and shawls, and in jewelry she prefers corals of all shades and eighteenth-century antiques. On tour Carla Fracci always has the company of her son and usually of her husband. When not traveling, the family lives somewhat secludedly in an apartment in Milan or in a recently acquired fifteenth- or sixteenth-century restored farmhouse in Tuscany.

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FRYE, DAVID

1934- Impressionist; comedian
Address: b. c/o Buddah Records, Inc., 810 7th Ave., New York 10019

Although he performs imitations of a wide range of actors and public personalities, the television and nightclub comic David Frye is best known for his impressions of politicians, especially former President Richard Nixon. He first became popular during the 1968 Presidential campaign and since that time has established himself as Nixon's satiric gadfly. Able to mimic Nixon's voice closely and to conjure up a presence unmistakably familiar to Nixon-watchers, Frye followed the chief executive's Presidency relentlessly through Vietnam and Cambodia to the scandals of Watergate. "David Frye is not just a great comedian and impressionist," observed Mel Gussow of the New York

DAVID FRYE

Times (January 17, 1972), "but a political satirist who can wound mortal targets with deadly accuracy." Frye has made four recordings of his routines, including *I Am the President* and *Richard Nixon: A Fantasy.*

David Frye was born David Shapiro in Brooklyn, New York in 1934, the son of Belle and Irving Shapiro. He has a married sister, Ruth, who lives on Long Island. His father owns the Anchor Office Cleaning Company in Brooklyn. Frye discovered his talent for mimicry while he was in his teens. "I would meet some person —it could be anybody—on the street, in a store, who had this attraction about him," the comedian explained to Roy Bongartz of *Esquire* (February 1971). "Later on I would begin to believe *I* was that person. I would make his facial expressions, imitate his voice. I would get vibrations from just a brief meeting with a person, maybe passing on a stairway, and hours later I would still be feeling them."

After graduating from James Madison High School in Brooklyn, Frye attended the University of Miami, where he appeared in campus productions doing impressions of such show business stars as James Cagney. He also began demonstrating his impressions at talent shows in Miami strip houses. After four years of college, Frye continued to keep at his craft while stationed in France with a United States Army Special Services unit. When he was discharged in 1959, he returned to Brooklyn, where he worked days as a salesman for his father's office-cleaning business and spent his nights performing in local talent shows.

By the early 1960's Frye was appearing without remuneration at such Greenwich Village spots as the Cafe Wha? In 1962 he tried out for the *Johnny Carson Show* at an open audition and was given a few minutes of air time. "I broke it up," the comedian told Murry Frymer of *Newsday* (December 24, 1969). "I did JFK and they liked it. So they let me on again and I bombed." After his television appearances, Frye began playing nightclub engagements on the Long Island-Brooklyn-Queens circuit, and he quit his job as a salesman for the Anchor Office Cleaning Company. The turning point in his career came, he has recalled, when he added Robert F. Kennedy to his act in 1965. With the success of that impression, he began adding other politicians, starting with Lyndon B. Johnson.

Early in 1966, while Frye was playing at a Greenwich Village café called the Fat Black Pussycat, he was asked to substitute for a comedian at the prestigious Village Gate, only a few blocks away. His act went over so well that he remained there for six months. While he was appearing at the Village Gate, he was seen by talent scouts for the *Merv Griffin Show,* and he made his debut on that program in October 1966.

Frye's initial appearance on Merv Griffin's show was followed by several return visits. He was signed up by a leading talent agency, and began getting engagements as one of the follow-up acts at such nightclubs as the Copacabana in New York City. Frye earned laughs with his imitations of many political and show business figures, but it was his impression of President Lyndon B. Johnson that was most popular in the last years of the increasingly unpopular Johnson administration. Peering over a pair of spectacles and beaming beatifically, Frye would break up his audiences by drawling such lines as, "Two weeks ago, ah managed to marry off the last of mah semi-beautiful daughters."

Frye's popularity skyrocketed as the 1968 Presidential elections approached. As a frequent guest on the Johnny Carson, Smothers Brothers, Ed Sullivan, and Dean Martin talk and variety shows, David Frye demonstrated his flair for mimicking the candidates: a eupeptic Hubert H. Humphrey ("When I wake up in the morning, I say 'Whoopee!' When I go to bed at night, I say 'Whoopee!' And I want to say I'm proud as Punch to be running for the Presidency of the United States!"), and a bulldog-faced George Wallace ("I'm heah to say that I'm sick and tard of looters and rioters. Last week they burned down ma library in Alabama—both books, one I ain't even colored yet"). He also showed his proficiency at conjuring up a pop-eyed, pencil-jabbing William F. Buckley Jr., who murmurs, "Mayor Daley is the kind of guy I'd be proud to call Daddy"; a gravel-voiced Governor Nelson A. Rockefeller; and a mellifluous Senator Everett M. Dirksen. But the imitation that came off best was that of Republican candidate Richard Nixon. Frye beetled his brow, puffed out his cheeks, and shifted his eyes back and forth furtively. "They call me Tricky Dickie," he would intone. "But I can't imagine why. . . . I've got two good arms, two good legs and two good faces—and I intend to take them to the public!"

After Nixon's election in November 1968, David Frye established himself as the Vaughn Meader of the Nixon administration. (Meader's *The First Family,* a satiric record album about the Kennedy clan, was the first recording of its kind, and it sold an estimated 5 million copies.) Late in 1969 Frye released his first record, *I Am the President* (Elektra), in which, a *Time* (January 5, 1970) reporter wrote, "Frye bobs and weaves among the political heavyweights armed with perfect pitch and deadly accuracy." The title of the album was taken from the key phrase —"I *am* the President, and make no mistake about that"—which Frye put into the mouth of the nation's thirty-seventh President, a phrase that almost became Nixon's slogan to many Americans. On the album Frye zeroes in on all his old political favorites, as well as such celebrities of the Nixon years as Vice-President Spiro T. Agnew and the Reverend Billy Graham. With sales of 250,000 copies, *I Am the President* may have fallen far short of those racked up by *The First Family*, but it did extraordinarily well for a humor record.

During Nixon's first term, Frye was kept busy with television appearances—including a regular guest spot on the short-lived *Leslie Uggams Show* in 1969—college campus engagements, and nightclub dates. In his second record album, *Radio Free Nixon* (Elektra), he added to his pantheon Attorney General John Mitchell and his wife Martha. In his third disc, *Richard Nixon Superstar* (Buddah), released early in 1972, Frye makes Billy Graham the narrator of a tale of the rise and fall and resurrection of Superstar Nixon. "While there is some easy, or obvious, humor," wrote Bob Abel of the New York *Times* (March 12, 1972), "a lot of it is genuinely satirical, with wit and political bite and a willingness to offend."

Throughout the spring and summer of 1973 the Watergate scandal dominated the headlines of American newspapers, revealing that high Nixon administration officials were involved in the planning or cover-up of the June 17, 1972 burglary of the Democratic campaign headquarters in Washington. Feeling shocked and betrayed, many Americans sought refuge in laughter. Several of David Frye's Watergate jokes became standards of the political season. As Nixon, he quipped, for example, "Being President means you don't have to say you're sorry," "My administration has taken crime out of the streets and put it in the White House where I can keep an eye on it," and "I love America. You always hurt the one you love."

The Watergate scandal inspired Frye's *Richard Nixon: A Fantasy* (Buddah, 1973), a satire of the decline and fall of Nixon, presented in the form of a nightmare dreamed by the President. Narrated by Frye in the staccato accents of Walter Winchell, the record album has a guilty Nixon asking the Godfather to get him out of "the Watergate mess." "You want justice?" asks a lisping Godfather à la Marlon Brando. "Not necessarily," replies Nixon. In a parody of the President's Watergate speech, Frye has Nixon say, "As the man in charge, I, of course, accept the full responsibility. But not the blame. Let me explain the difference. People who are to blame lose their jobs. People who are responsible do not." At the trial, at which Perry Mason is the prosecutor, Nixon breaks down and, lapsing into the voice of Humphrey Bogart as Captain Queeg, gives a frenzied confession of his crimes. Imprisoned, Nixon attempts a prison break but is caught and condemned to the electric chair. As he is led to his execution he declares bitterly, "I hate America. I never liked it here. Even when I was a boy. Try spending twenty-one years in Whittier, California, try loving America after that."

Richard Nixon: A Fantasy was considered so controversial that commercials for it were banned on all three New York City network stations after its release in the summer of 1973. It did, however, win a Grammy nomination as the best comedy album of 1973. Frye found that his audiences were far from alienated by the acridity of his Watergate album. "The only danger I've had is not going far enough," he told a reporter for *Time* (June 24, 1973). "If I hold back, the audience is disappointed." Recently Frye has had headline engagements at Mister Kelly's in Chicago, the Blue Room in Washington, D.C., the Venetian Room in San Francisco, and Jimmy's in New York City.

For his record albums, Frye has used teams of writers, but for nightclub appearances he usually writes his own material, constantly reworking it to keep abreast of current events. He studies most of his subjects by watching television and keeps a library of videotapes for reference. To keep his imitations in a state of perfection, he rehearses in front of a mirror every day. Frye's viewers often comment that he seems not just to imitate a character, but actually to become him. "The effect is eerie," wrote Roy Bongartz (*Esquire*, February 1971) of Frye's Nixon impersonation. ". . . What is miraculous is that the audience *sees* Nixon in this pint-sized, Pan-faced comedian. It is as if he had somehow zapped himself full of Nixonian ectoplasm. . . . There is a certain level of truth that says the President does not really snap his eyes this way, does not jam his tongue into his cheek this way, and yet Frye convinces everyone that these are Nixon's salient characteristics." Frye has explained that he does not imitate the externals of a person's appearance so much as he tries to feel how it is to be him. As he told Bongartz, "I do Nixon not by copying his real actions but by feeling his attitude, which is that he cannot believe that he really is President. He's trying to convince himself when he says, 'I *am* the President!' And the moving eyes and tongue merely symbolize the way his mind is working."

Frye has acknowledged that his impression of Nixon is the most effective he has ever had. When the Watergate scandals were endangering the continuance of Nixon in office, Frye told Maureen Orth, as reported in the January 28, 1974 issue of *Newsweek*, "Frankly I would prefer him to remain in office. . . . There's no one as funny as he is. It's his gestures, his movements, his neurosis. Humphrey's not neurotic, he's just a compulsive talker. But Nixon is a neurotic. He's as neurotic a President as we can imagine." The scandals of the Nixon administration led Frye to drop several characters from his act, including Martha Mitchell, whose husband went on trial in New York for perjury and obstruction of justice ("She's no longer funny. She's tragic"), and Spiro Agnew, who was convicted of tax evasion and forced to resign from office.

A bachelor, David Frye lives alone in a mirror-walled apartment on Manhattan's East Side. Jerry Tallmer of the New York *Post* (October 19, 1968) described him as having "a built-in interesting face. Heavy, brooding eyes. Big long Bob Hope-Richard Nixon ski-jump nose. Below that, a short, stocky torso." Most reporters have found the comedian restive during interviews. "When Frye plays Frye he is unconvincing," wrote Roy Bongartz of *Esquire*. "The character seems to escape him—it doesn't project. Cornered off-stage, he is an anxious figure who watches his shoes and tries to get rid of questions concerning himself or his art with a single begrudging burst of Brooklynese before lapsing into a tight silence." Unaffiliated with either political party, Frye claims to take no great interest in politics beyond its connection to his art. But he readily admits to a special empathy for Richard Nixon. "I'm a neurotic man," he told Maureen Orth, "and neurosis comes easy to me."

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FUGARD, ATHOL (fo͞o'gärd)

June 11, 1932- South African playwright; director; actor
Address: P.O. Box 5090, Walmer, Port Elizabeth, South Africa

While hundreds of white liberals were fleeing South Africa during the government crackdown on the antiapartheid movement in 1960, Athol Fugard, a white South African then living in London, bought a one-way ticket and flew home, to show "solidarity with the situation." Now South Africa's foremost playwright, Fugard has been called "the conscience of his country," with good reason. Although he writes without political stridency or rancor, his compassionate and often outraged portrayals of the cruel condition of nonwhites in his native land willy-nilly point up the oppressiveness of the racist regime that he repudiates while maintaining pride in his Afrikaner heritage. Fugard, who directs and often acts in his own plays, has written eight of them, including *The Blood Knot*, manifesting his sense of outrage at the way society brutalizes people, *People Are Living There*, about poor whites, and *Boesman and Lena*, which has to do with the harsh existence of itinerant Coloureds (as racially mixed people are classified in South Africa). In addition, in collaboration with black actors John Kani and Winston Ntshona, he "devised" *Sizwe Banzi Is Dead* and *The Island*, which became hits on Broadway in the 1974-75 season.

Athol Fugard was born on June 11, 1932 in the village of Middelburg in South Africa's semi-desert Karoo region, where his parents owned a small general store. His crippled father, who died in 1961, was an English-speaking South African, "possibly of Irish descent," according to Fugard, who remembers him as "a jazz lover" who sometimes played piano with a Dixieland-style combo. His mother is an Afrikaner, an Afrikaans-speaking descendant of Dutch pioneers who settled in and around Cape Province in southern Africa in the seventeenth century. "My mother is still alive, seventy-eight, and big as a mountain," Fugard told a reporter in 1974. "She has paced my emancipation from prejudice and bigotry. She's a magnificent monument to decency." As recently as 1971 Mrs. Fugard was reported to be running the tea room at the swimming baths in Port Elizabeth.

When Fugard was about three his parents sold their store and moved to Port Elizabeth, which has been the playwright's home ever since. In his introduction to *Three Port Elizabeth Plays* (Viking, 1974) Fugard describes his home city: "Port Elizabeth is an almost featureless industrial port on the Indian Ocean. . . . Close on half a million people live here—black, white, Indian, Chinese, and Coloured (mixed-race). It is also very representative of South Africa in the range of its social strata, from total affluence on the white side to the extremest poverty on the non-white. I cannot conceive of myself as separate from it. It is the setting for all three plays in this book. Korsten, where *The Blood Knot* is set, is a non-white slum adjoining one of our factory areas. The Valley Road of *Hello and Goodbye* is a poor-white area close to the centre of the city. The mudflats, where Boesman and Lena confront each other, is at a point seven miles outside the city."

Fugard's passion for racial justice is grounded in a deep personal feeling of contrition that he traces back to an incident in his childhood: "I know exactly when it happened. I was ten and I was living in the white ghetto, Port Elizabeth. The blacks live in the black ghetto, New Brighton. I spat in the face of a black man. I cannot talk about it to this day. I bear the guilt."

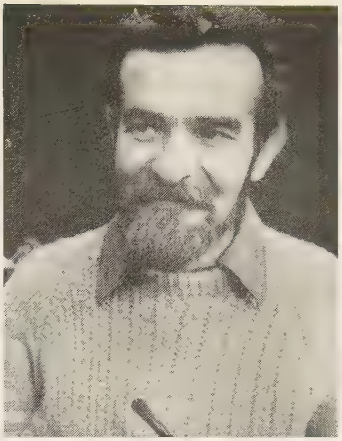
The playwright was educated at Port Elizabeth Technical College, where he learned motor mechanics, and at the University of Cape Town, where, on a scholarship, he studied philosophy and social anthropology. His chief extracurricular activity at the university was boxing. Fearing that he would be "trapped as an academic" once he received his degree, he dropped out of the university in the last half of his senior year and hitchhiked up Africa to Port Sudan, where he signed on as the only white crew member on a tramp steamer bound for the Far East. His two-year experience working and living side by side with blacks and Orientals was an important stage in his liberation from color prejudice. One occasion, when he found himself in a pub brawl in Bombay, especially stands out in his memory: "I thought I was alone, and then I found two of the Malays from the ship by my side. After that, things were different."

Back in South Africa, Fugard met and, in 1956, married Sheila Meiring, now a novelist and poet, then an actress. "Before meeting my wife I wanted to write the great South African novel," Fugard recalled in an interview with Robert Wahls of the New York *Sunday News* (December 8, 1974). "But following her around from rehearsals to auditions and then watching from the wings, I became more and more involved in theatre."

In 1958 Fugard took a job as a clerk in the Fordsburg Native Commissioner's Court in Johannesburg, where local "pass law" cases are tried. The pass laws are designed to keep the movements of the black South African under strict control in urban areas, where he or she is allowed to enter only "to minister to the needs of the white man" and wherefrom the "native" must depart when he or she "ceases to so minister." Accordingly, every African over the age of sixteen is required to carry and to produce on demand a "reference" book, also known as the "dompas" or pass, identifying the person and specifying the limits in which he or she may live, work, seek work, travel, and so on. Inability to produce a passbook that is in proper order can mean immediate arrest.

During the six months that he worked in the court Fugard was at once appalled and enlightened, seeing "more suffering" than he "could cope with" and for the first time understanding how his country functioned in the "bureaucratic maze of apartheid." "We sent an African to jail once every two minutes," he told an interviewer for the London *Observer* (July 18, 1971). "It was the ugliest thing I have ever been part of. I think my basic pessimism was born there, watching that procession of faces and being unable to relate to any of them." During the same period he made his first black friends and began to visit them in their segregated shanty townships. "Out of this life," Fugard recalls, "I wrote my first full-length play, *No-Good Friday*, which described the lives of black people in those townships, threatened always by white laws and black gangsters. Through personal contacts my wife and I managed to assemble the necessary cast of ten (only a few of whom had any previous stage experience) and we began to rehearse wherever and whenever possible." *No-Good Friday* was well received when performed before private white audiences.

By the end of the run of *No-Good Friday*, Fugard had left the Native Commissioner's Court and was working as a paid stage manager for South Africa's white National Theatre Organization. In 1959 he completed his second play, *Nongogo*, about a woman who had been a mine workers' whore. With a cast of five blacks, that play was, like *No-Good Friday*, rehearsed and performed "wherever and whenever possible" within the limitations imposed by apartheid.


ATHOL FUGARD

In 1959 Fugard and his wife went to London with the intention of gaining experience in theatre there. Finding no theatrical work, they took jobs as a cleaning man and typist, respectively, and spent most of their earnings on theatre tickets. Meanwhile, back in South Africa, a massive police campaign was being mounted against opponents of apartheid, and on March 21, 1960 seventy-two demonstrators protesting the pass laws were massacred in Sharpeville, near Johannesburg. Fugard and his wife bought one-way tickets home because, as he said, "it wasn't the time to be away."

The first entry in the notebooks that Fugard began keeping in 1960 was an idea for a play about the psychologically imprisoning relationship between two Coloured half brothers, light-skinned, guilt-ridden Morrie and dark-skinned, envious Zach, living in the Korsten slum on the outskirts of Port Elizabeth. The finished play was *The Blood Knot*, the first production of the Rehearsal Room, a private club-style theatre sponsored by the African Music and Drama Association in Johannesburg. The play opened on October 23, 1961 with Fugard himself and Zakes Mokae making up the cast, and after its run at the Rehearsal Room it toured the country for six months under commercial management.

In his introduction to *Three Port Elizabeth Plays* Fugard wrote, regarding the staging of *The Blood Knot*: "In 1962 it was still possible for a black man and a white man to appear on the same stage before a mixed audience, provided the management of the theatre involved was prepared to let this happen. But since major plays, one by Pinter and one by Bolt, were being performed by whites only, I wrote an open letter to British playwrights asking them to make it a condition in granting the rights to their plays that all audiences be non-segregated." Ironically, Fugard's letter, and the public debate that it provoked, precipitated the still-prevailing boycott of South African theatre by English-language playwrights in other countries, a boycott to which Fugard is opposed, because he believes that communication is the only hope for overcoming injustice. He wants his plays to be performed, not banned or withheld.

The Blood Knot attracted little attention in London during its short run at the Arts Theatre Club there in February 1963, but in New York the following season it ran Off Broadway for seven months. During the last half of the New York run Fugard again played Morrie.

Meanwhile, in 1962, Fugard was approached in Port Elizabeth by five men of the Xhosa tribe who asked him to help them form a theatre company. He was at first reluctant, but, as he recalls, his "guilt-stricken liberal conscience" would not permit him to refuse. The Serpent Company grew despite seemingly impossible conditions. Available for rehearsals only after work, with a limited budget and subject to an early curfew, the untrained actors performed works by Brecht, Genet, Strindberg, and Sophocles, among others. As the first successful non-white theatre troupe in South Africa, the Serpent Company suffered political persecution: in 1964, three members were arrested; new government restrictions in 1965 prevented Fugard from attending a production of *Antigone* in a black township; and, although the Company has been permitted to tour to Scotland, Ireland, and England, it was prohibited from performing publicly before white or mixed audiences in South Africa.

A few days after the British Broadcasting Corporation televised a production of *The Blood Knot* in June 1967, Fugard's passport was withdrawn by the South African government, which felt that he had become identified with the anti-apartheid movement abroad. When Fugard completed the original television script for the BBC production *Mille Miglia*, based on the background to Stirling Moss's victory in the famous motor race, early the following year, he petitioned the government to allow him to travel to Britain to oversee the television production, to no avail. Again, in the spring of 1968 he was unable to be present at the rehearsals and opening of the first London production of his 1963 play *People Are Living There,* about a blowzy landlady in a poor white district of Johannesburg whose hopes in life, as she celebrates her fiftieth birthday, seem as run-down as her decaying rooming house and its seedy, resentful tenants. Philip Hope Wallace reported in the *Guardian* (April 29, 1968) that the play, which manifested Fugard's knack "for exploiting the combustible sparks which ordinary people can strike from one another," went "rather well with a large and friendly audience." Three years later, when John Berry directed the first American production of *People Are Living There* at the Repertory Theatre of Lincoln Center in New York, Jack Kroll wrote in *Newsweek* (December 6, 1971): "The play takes a while to get going, but once it finds traction it moves with power, scarifying humor, and dramatic effectiveness in its portrait of marginal people in a dispirited society."

In Fugard's fifth play, *Hello and Goodbye,* the neurotic, stay-at-home son and the vagrant prostitute daughter of a just-dead old Afrikaner railwayman confront each other—he hysterically, she bitterly—after years of separation and dredge up their painful pasts. First produced in Johannesburg in 1965, it ran in New York in 1969 for forty-five performances at the Sheridan Square Playhouse with Martin Sheen in the role of the son and Colleen Dewhurst in that of his older, hard-bitten sister. The consensus of critics was that *Hello and Goodbye* was an "old-fashioned" family psychodrama, reminiscent of, but inferior to, those of Eugene O'Neill. Representative of the reviews was that of Marilyn Stasio in *Cue* (September 27, 1969): "A considerably flawed work, the play is salvaged by the complexities of its two characters and their interaction, and by its sure and forceful language, rather than by its dramatic action, which is minimal."

Fugard's reputation as a first-class playwright was firmly established with *Boesman and Lena* (1968), about the wretched life of a nomadic Coloured couple who wander homeless across the South African veld. During Boesman and Lena's very successful Off Broadway run at the Circle in the Square from June 1, 1970 to May 31, 1971, New York critics were unstinting in their praise of the play and the performances of James Earl Jones and Ruby Dee in the title roles. "I can think of no naturalistic play since *The Lower Depths* that . . . so completely converts almost protozoan characters into vicars for us all," Stanley Kaufmann wrote in the *New Republic* (July 25, 1970). In his review in *Life* (September 11, 1970), Tom Prideaux wrote: "As a play-builder, Fugard is so skilled that his audience, even after living through such a grim evening, still reaches the end with a sense of emotional uplift, of having touched greatness." Others praised it for the non-propagandistic, human-term way it asserted the anguish that humans inflict on each other because of separatist barriers, of which the color barrier is one, and the power of communication to reassert human dignity. In response to a petition signed by 4,000 South Africans, the South African government returned Fugard's passport to him in time to enable him to attend the London production of *Boesman and Lena* in the summer of 1971. That same year, *Orestes,* Fugard's version of the Greek patricide myth, was produced in South Africa.

Partly inspired by the work of Jerzy Grotowski in Poland, the Serpent Players were in the meantime conducting a series of experiments in what they called "play-making," the development of drama through improvisation by the actors themselves in attempting "to articulate a response to the realities of the South African scene." The most successful results were *Sizwe Bansi Is Dead* and *The Island,* devised by Fugard in collaboration with John Kani and Winston Ntshona, black South Africans who gave up menial jobs to risk their futures as actors. The title character of *Sizwe Bansi Is Dead* is a black man who arrives in Port Elizabeth to take a job that will enable him to support his wife and four children. But his passbook is not in order, and he must leave the city or face arrest. His problem is solved when he and a friend come across a corpse bearing proper credentials. Reluctantly, Sizwe decides to "kill" his real identity and assume that of the dead man. *The Island* is about the brutality of life on Robben Island (which is not named in the play), South Africa's maximum security prison for black political prisoners and about two prisoners who resist being broken by that brutality through brotherly love. It climaxes with the two giving a performance of *Antigone* that adapts the Greek play's message of civil disobedience to South Africa today.

After touring South Africa with *Sizwe Banzi Is Dead* and *The Island* in 1972, Fugard and his small troupe took the plays to England, Scotland, Wales, and Ireland, in 1973. Beginning the last week of 1973, the productions were presented in repertory at the Royal Court Theatre in London along with Fugard's *Statements After an Arrest Under the Immorality Act,* and in April 1974 they began a West End run at the Ambassadors Theatre. In the United States *Sizwe Banzi Is Dead* and *The Island* were given a short run in New Haven before moving to the Edison Theatre in New York in November 1974.

The American critics, like the British, were consistently enthusiastic in their reviews of the two plays, especially of *Sizwe Banzi Is Dead,* although some thought that the amusing chatter with which John Kani opened the play was too long and slow. Clive Barnes of the New York *Times* (November 1974) pointed out that Kani's monolog was "satirically sly . . . like a train gathering speed." Barnes wrote: "The play, the theme, the performances gradually took over, and the sheer dramatic force of the piece bounced around the theatre like angry thunderbolts of pain."

When *The Island* joined *Sizwe Banzi Is Dead* in alternating repertory at the Edison, Martin Gottfried observed in the New York *Post* (November 25, 1974): "Were it not for the remarkable *Sizwe Banzi,* the second play would seem a particularly striking and passionate work of stagecraft. Instead, its overdone beginning and occasional slowness detract from a compassionate and original play." But Brendan Gill of the *New Yorker* (December 9, 1974) admired *The Island* even more than its companion play, for "being more nearly an autonomous work of art and less a work of propaganda, however lofty in purpose that propaganda may be." Gill found *The Island* to be full of "haunting simplicities," climaxing with the Antigone scene, "a moment of theatre so pure and so touching that one's heart threatens to stop." Both plays received three Tony Award nominations, for best play, best actors, and best director. In the awards ceremony on April 19, 1975 John Kani and Winston Ntshona jointly won the Tony for best actor, for their performances in both plays.

Fugard himself regards *The Island* as the more powerful of the two plays. In South Africa its production was kept more "quiet" than that of *Sizwe Banzi Is Dead,* as Fugard told an interviewer in December 1974. "It's more dangerous . . . ," he explained. "We could be accused of breaking the political prisons act, which makes it a public offense to publish information about prisons." But in general, he said, "in South Africa they have no sense of theatre as being a threat"—which explains the contradictory nature of a regime that promulgates racial separation on the one hand and, on the other, has, at least on one occasion, subsidized Fugard's work.

Both *Sizwe Banzi Is Dead* and *The Island* are less "literary" than those that Fugard has written entirely by himself. "It's their [Kani and Ntshona's] child," he explained recently. "It's a much more ambiguous relationship when actors have their own words in their mouths. I do not feel I have the right or privilege to change the words. Their truth eclipses my esthetics. For them to discover an opportunity to articulate their anger in a society that conspires to make them deaf and dumb and blind has had a profound effect on their lives." He said that his collaboration with Kani and Ntshona "has come to an end," at least temporarily. "I want to live privately with paper. I don't want to look for a common denominator with another imagination. To turn actors on, you use a special kind of energy. At the moment I'm low on that energy. I'm so impatient now—to be private again, to go on journeys I can make only by myself."

Fugard is a regional writer with a universal perspective, influenced by William Faulkner, among others, but most of all perhaps by Samuel Beckett. In probing the depths of black, Coloured, and poor-white characters in bleak South African settings, he is surveying the common perimeter of humanity, wherein he finds the only glimmer of hope to light the darkness of the "despair" he admittedly feels for his unhappy country. If he is ambiguous in "bearing witness"—his chief task as he sees it—it is not only because of South Africa's ever-tighter censorship laws but also because he believes that all human beings are in some sense victims, because "if you tell the human story the propaganda will take care of itself," and because he is a muddled insider, compassionate toward fellow Afrikaners who are captives of their culture. "My main feeling is one of confusion," he told Colin Smith of the London *Observer,* "I am a classic example of the guilt-ridden impotent white liberal of South Africa." But Fugard never loses his sense of humor, which rests upon a Camus-like philosophy of courageous pessimism.

Small, thin, and wiry, Athol Fugard has an ascetic-looking, sallow-skinned face surmounted by a healthy crop of rust-red hair, which, along with his beard, is turning gray. His intense, restive nature is reflected in his quick movements, his prominent, staring eyes, and his nervous hands, which are usually busy with pipe, cigarette, or worry beads when not otherwise occupied. His casual wardrobe, typified by jeans, woolen sweaters, and sheepskin jackets, evoked for one interviewer "the Edwardian concept of a Boer commando." Fugard lives with his wife and daughter Lisa in a bungalow outside of Port Elizabeth, on the Schoenmakers Kop headland overlooking the Indian Ocean, where he likes to fish and harpoon eagle-ray. He is periodically visited by government agents, whose mysterious ways sometimes puzzle him. "The last time they came," he told a reporter in 1974, "they took away three volumes of ancient Chinese poetry."

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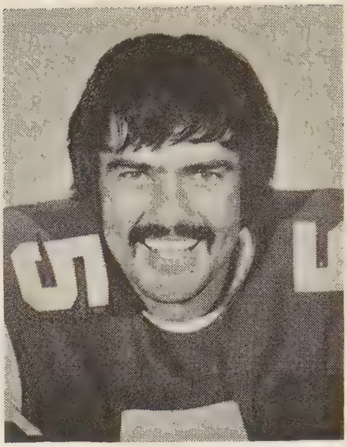
GABRIEL, ROMAN

Aug. 5, 1940- Football player
Address: b. Philadelphia Eagles, Veterans Stadium, Broad St. and Pattison Ave., Philadelphia, Pa. 19148

As the 1975 professional football season began, the Philadelphia Eagles again listed Roman Gabriel as their starting quarterback, despite the strong showing of newcomer Mike Boryla when he replaced the sore-armed Gabriel in the final three games of 1974. Gabriel, a former All-American at North Carolina State University, began his career in the National Football League with the Los Angeles Rams in 1962. Despite long, frustrating periods on the Los Angeles bench, he broke virtually all of the Rams's passing records, including five touchdown passes in one game (five against Cleveland in 1965), and was named most valuable player in the NFL in 1969. Traded to the Eagles in 1973, he led the previously hapless Philadelphia team to third place in the NFL National Conference's Eastern Division that year. In 1974 the Eagles finished fourth, and their standing might have been higher had their defense been as good as their offense, which stood second in the whole twenty-six-team league.

Gabriel's career totals as of the beginning of the 1975 season included 4,111 passing attempts and 2,168 completions—186 of them touchdown connections—for a percentage of 52.7 and a yardage gain of 27,309. Only 136 of the passes were intercepted, an NFL record. Rushing, he made 341 attempts for a gain of 1,232 yards, or an average of 3.6 per attempt. His touchdown total on the ground was twenty-nine.



ROMAN GABRIEL

Roman Gabriel was born on August 5, 1940 in Wilmington, North Carolina to Roman Ildefonzo Gabriel, a Filipino immigrant who worked as a cook on the Atlantic Coast Line Railroad, and Edna (Wyatt) Gabriel, who was of Irish descent. During his childhood Gabriel often accompanied his father on railroad trips, helping him in the train kitchen and sleeping on a portable cot in the dining car. "One of the earliest things I can remember," he told an interviewer recently, "is the 'clickety-clack' . . . sound of railroad car wheels on tracks. I'd go to sleep listening to it." Not surprisingly, his earliest ambition, a fleeting one, was to be a railroad engineer.

Beginning at age eight, Gabriel played sandlot baseball; a little later he began shooting basketball in his backyard; and in 1953 he turned out for the Sunset Park Junior High School football team. In his first season with Sunset Park, Gabriel played tight end, because he was, as he recalls, too "shy" to aspire to quarterback. In addition, he was asthmatic, so that it appeared unlikely he would ever rise above the pack in athletics. But the following year his coach persuaded him to play quarterback, and within two years his bronchial ailment had virtually disappeared.

At New Hanover (County) High School Gabriel was a better-than-average student as well as a triple-letter man in sports. His star quality as a quarterback became manifest in his senior year, when he accounted for ninety-six of New Hanover High's 177 points. The following spring he received scholarship offers from more than fifty colleges, among which he chose North Carolina State, partly because he admired the low-pressure approach of Earle Edwards, its head football coach.

At North Carolina State in 1958 Gabriel tossed four touchdown passes in his first freshman game and his pinpoint passing that year earned him the nickname "Radar Roman." In his first varsity season, when North Carolina State's Wolfpack had a poor 1-9 record, the sophomore quarterback led the nation in pass-completion percentage (60.4%), and in one game, against the University of Maryland, he completed twenty-three of thirty-eight passes for 279 yards, one of the greatest single-game passing performances in college football history.

In 1960, as Wolfpack fans took up the chant "Throw, Gabriel, throw," North Carolina won six, lost three, and tied one, and Gabriel became the consensus All-American quarterback. He remained such the following year, when, in his final appearance before a homecoming crowd, he covered 215 yards in the air and an additional forty on the ground to outgain the entire University of South Carolina team by thirty-two yards in a smashing 38-14 victory. His college aerial totals were 286 passes completed out of 286, for 2,951 yards.

Before the 1962 NFL college draft, the Los Angeles Rams traded for the draft rights to Gabriel, considered the best quarterback prospect that year. In the draft, Gabriel was also selected by the Oakland Raiders. After discussing his options with Coach Earle Edwards, he signed a three-year contract for $75,000 with the Rams. In 1962, although starting in only four games, he established an NFL record for allowing the fewest interceptions (two) in more than 100 attempts (101), earning a place on the NFL's All-Rookie Team.

For the next three seasons, Gabriel alternated between stints of bench-warming and brilliant playing. In 1963, when he relieved veteran Bratkowski and raised the Rams from a 0-5 record to a final 5-9 tally, he appeared to establish himself as the number one Los Angeles quarterback. But a knee injury suffered in pre-season play in 1964 reduced him to second-string status again, until late in the 1965 season, when he led the Rams to a strong finish, including an upset victory over the powerful Green Bay Packers and a five-touchdown performance by Gabriel against the Cleveland Browns.

Unhappy with his on-again, off-again status with the Rams, Gabriel in 1966 decided to leave the National Football League and go over to the Oakland Raiders, who were then in the rival American Football League (which later, through merger, became the NFL's American Conference). But no sooner had he signed with the Raiders than George Allen became the new coach of the Rams. Assured by Allen that his full potential as a starting quarterback would henceforth be tapped, Gabriel, with the approval of NFL Commissioner Pete Rozelle, backed out of his Oakland contract.

Taking over the Rams before the opening of the 1966 season, Allen moved their training field to Long Beach, away from distractions, set up a system of strategy and tactics that was simple in its structure but perfect—as Allen demanded—in its execution, and rebuilt the team around a nucleus that included the "Fearsome Foursome" front line of Deacon Jones, Merlin Olsen, Lamar Lundy, and Roosevelt Grier in addition to Gabriel. He used every inspirational device, every psychological boost, he could dream up to keep his men thinking, practising, and playing non-stop winning football. For example, he referred to bad weather as "Rams' weather" and road trips as "business trips" in order to keep their performance at a peak come slush, snow, or any other unfavorable contingency encountered on enemy territory. Gabriel was grateful for the new team discipline imposed by Allen and the team spirit inspired by him. Gabriel later said of Allen: "He asked more of us than we wanted to give, but he proved it could be worthwhile."

Under Allen's leadership on the bench and in the locker room and Gabriel's generalship on the field the Rams won eight games and lost six in 1966 and took the Coastal Division title in 1967. The title was clinched by a 30-10 victory over the Baltimore Colts in a game in which Gabriel heaved a touchdown pass after his shoulder pads were ripped off by opposing linemen. In the championship playoffs the following week Gabriel was sidelined in the second half of a game against the Green Bay Packers. The Rams lost the game and the Packers went on to take the NFL championship.

In 1968 the Rams had the best record in their history—11-1-2—but failed to qualify for the playoffs. Reportedly because Los Angeles owner Dan Reeves was accustomed to autocratic control and Allen insisted on running the team his way—which seemed to Reeves uneconomical and unglamorous—Reeves fired Allen on December 28, 1968. He explained only that there had been a "personality" conflict and that he would be happier losing without Allen than winning with him. Gabriel and eleven other Rams rallied to Allen's support, announcing at a press conference that they would quit unless Reeves rescinded. The owner capitulated, and Allen was rehired in January 1969.

Gabriel led the Rams to ten victories in the first ten games of the 1969 schedule, and the team finished the season with an 11-2-1 record and another Coastal division title. The quarterback's sustained, dominating performance that year prompted Coach Tom Landry of the Dallas Cowboys to observe, "Nobody in the history of the game is as strong as Gabe," and Coach Dick Nolan of the San Francisco 49ers described his physical courage thus: "He plants his feet and defies you to knock him down." Most publicized was Gabriel's uncanny ability to avoid interceptions. Gabriel explained that ability: "I very rarely will throw into double coverage, and generally if it's a real tight situation I won't throw it." Rather than throw the ball away, and thus possibly put it into the hands of the opposition, he said, he "will take a sack"—that is, stand his ground with the ball and accept tackling by the defensive linemen.

The greatest disappointment of Gabriel's career, as he sees it, was the loss to the Minnesota Vikings in the contest for the Western Conference championship on December 27, 1969. On that occasion, a frigid afternoon in Minneapolis, Los Angeles built up a 17-7 lead behind two touchdown passes by Gabriel in the first half. But in the second half there were costly penalties levied on the Rams, one of Gabriel's passes was intercepted, and the quarterback was tackled in the end zone for a safety, with the result that the Vikings won 23-20. After the game a distraught Gabriel told reporters he would never play again, but the following week he was back with the Rams, defeating the Dallas Cowboys in the NFL Playoff Bowl, and he won the Playoff Bowl player-of-the-game award for the second time. The other honors that accrued during and after the 1969 season included virtually every award available to NFL quarterbacks. Besides the NFL Most Valuable Player award he received the Jim Thorpe trophy of the Newspaper Enterprise Association, and he was chosen either All-Star quarterback or league MVP by the Associated Press, United Press International, *Pro Football Weekly*, *Sport* magazine, the Columbus Touchdown Club, and the Maxwell Club. The season performance that earned him the citations consisted chiefly of his passing record: 217 completions, twenty-four touchdown passes, and only seven interceptions.

In 1970, the Rams' last season under Allen, Gabriel helped Los Angeles to another winning record, 9-4-1, but he did so in great pain, playing with a sore right elbow and a swollen right knee. Despite post-season surgery, the knee continued to give him trouble in 1971, when he also suffered a separated rib. Further surgery was performed after the 1971 season, but, while the knee and rib were healing, he suffered a collapsed right lung in training before the 1972 season began. One week after surgeons inserted a tube to inflate the lung, Gabriel returned to the training camp. During the 1972 season he continued to have trouble, with tendonitis in his throwing arm, for which he had to take regular injections of cortisone.

The physical disabilities naturally affected his performance, or at least made his availability for the starting quarterback position sporadic and his endurance uncertain, friction developed between him and the Los Angeles management. At the conclusion of the 1972 campaign, Gabriel severely criticized not only the new Los Angeles coach, Tom Prothro, but also some of his teammates, telling the press that the Rams "have become a very selfish ball club." When the Rams obtained established NFL quarterback John Hadl, an obvious starter, before the 1973 season, Gabriel telephoned the front office and demanded to be traded. Finally he received permission to make his own trade, and on June 8, 1973 Gabriel went to the Philadelphia Eagles in exchange for receiver Harold Jackson, running back Tony Baker, and three high draft choices.

At first Gabriel felt uncomfortable with his new teammates, who thought the Eagles had given away too much talent in order to obtain the sore-armed quarterback. "I see a quarterback," commented Eagles defensive back Al Nelson, "with a sore arm who can miss a wide open receiver and nobody's going to want to notice it because he's making $125,000 a year." Midway through the season, his arm freed of pain through acupuncture treatments, Gabriel passed the Eagles to an upset win over the Dallas Cowboys and the notoriously inept team began to click. Gabriel ended the season throwing for 3,219 yards, best in the NFL, and the Eagles offense, ranked last in the league in 1972, finished second in total offense. "We traded for Roman Gabriel," Eagles coach Mike McCormick told one reporter "because we needed a leader, and we got a super leader."

During the 1974 season Gabriel made 338 passing attempts and 193 completions for 1,867 yards and a percentage of 57.1. His longest pass was for sixty-four yards. Twelve of his passes were intercepted. On the ground, he rushed fourteen times for seventy-six yards. The Eagles, who began the season with high hopes, based on an initial 4-1 record, ended with a relatively disappointing seven wins and seven losses, which put them in fourth place in the NFL's Eastern Division, just ahead of last-place New York. Some prognosticators see them heading for the same final slot in 1975.

Roman Gabriel, whose swarthy complexion leads some observers to mistake him for a person of Mexican or Indian ancestry, is approximately six feet four inches tall and weighs 220 pounds. With his wife, the former Tedra Bidwell, whom he married in 1971, Gabriel lives in West Chester, Pennsylvania. A previous marriage, to his high school girlfriend Suzanne Horton, ended in divorce after eleven years. By that marriage he has three sons, Roman 3d, Ram Alan, and Rory Jay.

Gabriel, a devout Baptist, attends church services every Sunday. In the off-season, he runs a football camp for boys, is involved in several business ventures, and does fund raising for the Children's Hospital of Philadelphia. He has had minor roles in several television shows and motion pictures, including the John Wayne vehicle *The Undefeated.* Forced to live much of his life in the public eye, the once quiet and introverted quarterback has learned to live with the loss of privacy, and he can be very outspoken when the occasion demands. "Most people work at their jobs in private; at least they're not judged on every move they make," he once pointed out. "We are. We're in the spotlight both on and off the field. We lead a very abnormal life. We have to live with constant pressure. As the quarterback of a professional football contender I have to live with it more than most."

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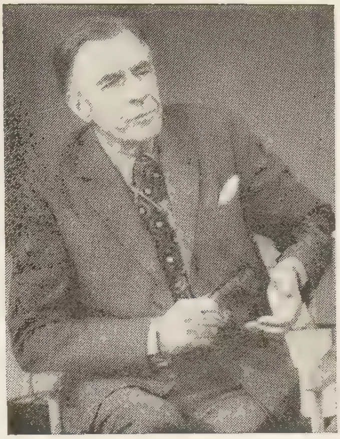
GALBRAITH, JOHN KENNETH

Oct. 15, 1908- Economist; educator; author
Address: h. 30 Francis Ave., Cambridge, Mass. 02138

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1959.



JOHN KENNETH GALBRAITH

As an economist, educator, author, political activist, social critic, and former diplomat, John Kenneth Galbraith has been internationally admired for his iconoclastic assaults on such sacred cows as conventional market economics, State Department diplomacy, and the traditional symbiotic relationship between industry and the state. Written for the educated layman, his trenchant analyses of the American economy, among them *The New Industrial State* and *The Affluent Society,* have generated considerable discussion among economists and political theorists. Although he modestly rates himself as a "barely average" teacher, his lectures at Harvard University, where he taught economics for more than a quarter of a century, were often delivered to standing room audiences. Galbraith's publisher is Houghton Mifflin.

John Kenneth Galbraith was born on a small farm near Iona Station, Ontario, Canada, on October 15, 1908, the only son of William Archibald and Catherine (Kendall) Galbraith. In *The Scotch* (1964), an autobiographical account of life in that agricultural community of Scots in southwestern Ontario, Galbraith reminisces about his childhood on his father's farm, where he helped with the chores, joined in the midwinter maple-sugaring excursions, and regularly attended a particularly austere Baptist church. Galbraith inherited his liberalism, his interest in politics, and his caustic wit from his father, whom he once described as "the leading Liberal of the community." When he was about eight, he began accompanying his father to political rallies. At one auction sale, the elder Galbraith mounted a large pile of manure to address the crowd. "He apologized with ill-concealed sincerity for speaking from the Tory platform," Galbraith recalled in *The Scotch.* "The effect on this agrarian audience was electric. Afterward I congratulated him on the brilliance of the sally. He said, 'It was good, but it didn't change any votes.' "

After graduating from Dunnon High School, a small local school with only four teachers, he enrolled at the Ontario Agricultural College at Guelph, Ontario—which he has called "the cheapest and worst college in the English-speaking world"—to study animal husbandry. He completed his undergraduate work at the University of Toronto, earning a B.S. degree in 1931. As a graduate student at the University of California at Berkeley, he studied agricultural economics. Impressed by the academic diversity at Berkeley, he enjoyed the give and take of his graduate seminars. "I suddenly encountered professors who knew their subject and, paradoxically, invited debate on what they knew," he wrote years later in *A Contemporary Guide to Economics, Peace and Laughter* (1971), a collection of essays previously published in mass magazines and professional journals. Galbraith obtained his M.S. degree in 1933 and his Ph.D. degree in agricultural economics in 1934.

Galbraith was an instructor and tutor at Harvard University from 1934 to 1939, except for a year's sabbatical as a Social Science Research Fellow at Cambridge University in 1937. In 1939 he became an assistant professor of economics at Princeton University. After a year at Princeton, he entered government service as an economic adviser and assistant to Chester Davis of the National Defense Advisory Committee. Several months later, he was named assistant administrator, then deputy administrator in charge of the price division of the Office of Price Administration (OPA). "We started with no controls in 1941 and by 1943 we had virtually everything under control," Galbraith has said. "I reached the point that all price fixers reach—my enemies outnumbered my friends." Called before a House Interstate Commerce Committee demanding his ouster, Galbraith became embroiled in controversy. He resigned his OPA post on May 31, 1943, but subsequently held other government positions, among them director of the United States Strategic Bombing Survey in 1945 and director of the State Department's Office of Economic Security Policy in 1946. From 1943 to 1948 he was a member of the board of editors for *Fortune* magazine.

In 1949 Galbraith returned to Harvard as professor of economics. There he wrote his seminal trilogy on economic theory: *American Capitalism; the Concept of Countervailing Power* (1952), *The Affluent Society* (1958), and *The New Industrial State* (1967). *American Capitalism* debunked the popular myths about the American free market economy and proposed an alternative outlook based upon current economic realities. To explain the apparent efficiency and moderate prices in an economic system controlled largely by oligopolies, Galbraith posited the existence of a "countervailing power" that acted as a brake on monopoly. For example, large distributors of products, such as chain stores and mammoth discount houses, use their purchasing power to keep prices down. At the same time, the wage demands of labor unions curtail oligopoly profits by raising costs. Thus, in normal times, the equilibrium maintained between the power of the corporate and industrial giants and the countervailing powers keeps the American economy stable and prosperous. Countervailing power, however, cannot counteract the inflationary effects of high consumer demand. In Galbraith's opinion, inflation can be controlled only by government interference in the economy through tight monetary and fiscal policy or through wage and price controls. In non-inflationary periods, he reasoned, the government need only strengthen the legal position of the countervailing powers.

For years a rising Gross National Product was seen by many economists as the basis of American influence and economic stability. In *The Affluent Society* Galbraith contended that the American obsession with the overproduction of consumer goods increased the danger of both inflation and recession by creating an artificial demand for frivolous products, by encouraging an overextension of consumer credit, and by emphasizing the private sector of the economy at the expense of the public sector. Galbraith advised Americans to readapt their values by stressing genuine needs, such as cleaner air, decent housing, and adequate support for the arts, rather than focusing on such unnecessary consumer goods as bigger and faster automobiles.

Translated into more than a dozen languages, *The Affluent Society* became an international best seller. Most literary critics praised Galbraith's polished and witty examination of a complex and potentially dull subject. "This is a book that does more than illuminate economics for the noneconomist," George Fersh wrote in his lengthy review for *Social Education* (February 1959). "It causes us to consider most carefully whether the qualities of our affluent society's economic fabric are appropriate for present-day elements." Some economists, however, objected to certain points in Galbraith's argument and to what they considered his oversimplification of the issues.

Similar objections were leveled at *The New Industrial State,* in which Galbraith scrutinized the roles of industry, the state, and the individual in the economy. In that book, which one critic described as "classic Galbraithian heresy," the economist traced the shift of economic power from the landed aristocracy through the industrialists to the technical and managerial experts—the "techno-structure" of modern corporations—who plan and control production to maximize corporate growth and prestige. Because such careful planning generally fosters economic stability, the government indirectly supports the industrial system. But, Galbraith pointed out, there are certain areas in the economy, such as housing and transportation, where private business is not as effective as government-financed public projects.

Charging that his study described the "old" industrial state, some of Galbraith's colleagues contended that he had failed to account for recent trends in corporate development. In his 1971 revision the economist conceded that he had made some errors in *The New Industrial State* and modified his analysis of the interaction between corporations and the government. "It's not hard to admit errors that are cosmetically wrong," he told Israel Shenker in an interview for the New York *Times* (August 25, 1971). "You can get a great deal of psychological pleasure out of saying, 'God, what a broad-minded man you are, Galbraith.'" Despite his revisions, some scholars remained unconvinced. One of them, Bruce R. Scott, writing in the *Harvard Business Review* (March-April 1973), contended that Galbraith offered no systematic evidence to support his theory, overlooked the impact of research and development on the creation of new products and new markets, and failed to consider the importance of the diversified, divisional company to the national economy.

Another of his recent works, *Economics and the Public Purpose* (1973), further explained his contention that the bureaucratic symbiosis that exists between corporations and government agencies often runs counter to the public interest. He advocated what he called a "new socialism" with public support of the arts, public ownership of housing, medical, and transportation facilities, and the conversion of "fully mature corporations" and highly specialized defense contractors into public corporations. "Until relatively recently, we assumed that the purpose of the corporation and the purpose of the state were the same," the economist has explained, as quoted in *Forbes* magazine (May 15, 1974). "Now, on environment, on growth, on pricing, on product quality and safety, we're seeing that there can be radical divergence. The public purpose is served by higher costs to protect the environment, the corporate objective by lower costs to expand sales. . . . It would be better not to have this pseudo private structure but to have it all plainly in the public domain. You wouldn't eliminate problems, but at least you're not fooling yourself." To that end, Galbraith, during his tenure as president of the American Economic Association in 1973, proposed redirecting economic research to focus attention on such subjects as public financing of the arts.

Galbraith considers the economic crises of the mid-1970's to be directly attributable to the Nixon administration's "game plan," which called for "a serious recession, or a serious inflation, or a moderate amount of both" to maintain stability. He insists that part of the blame for President Richard M. Nixon's "failed economics" policies rested with his two top economic advisers, George P. Shultz and Herbert Stein, whom he once described as "two of the finest eighteenth-century [economists]" in the United States. In Galbraith's opinion, inflation, a far more serious problem than unemployment, can be controlled by discouraging business expansion, increasing taxes on incomes of more than $15,000, and imposing wage and price controls on the biggest corporations and their unions.

A self-styled "independent operator at the guerrilla level of American politics," Galbraith has been involved in Democratic party politics for many years. He was a speech writer and policy adviser for Adlai E. Stevenson, the Democratic Presidential candidate in 1952 and 1956, and for John F. Kennedy, the party's nominee for the Presidency in 1960. Galbraith acted as Kennedy's floor manager at the Democratic National Convention of 1960 and wrote the first draft of Kennedy's memorable inaugural address. A leader of the antiwar wing of the party, Galbraith campaigned for Senator Eugene J. McCarthy, a dove on the issue of the war in Vietnam, in the 1968 Presidential primaries. Galbraith explained his political commitment to Blake Cordoves in an interview for the *Village Voice* (December 17, 1970): "I've been fighting for a long time for a lot of different things—to end the war [in Vietnam], to curb the Pentagon and the military-industrial complex, for women's rights, for an end to racism, for environmental controls, for rights for homosexuals, and many more. . . . Public opinion has changed a great deal and I predict it's going to keep on changing and moving to the left. I want to keep fighting to help bring this about."

After his inauguration in 1961, President Kennedy appointed Galbraith Ambassador Extraordinary and Plenipotentiary to India. According to Arthur M. Schlesinger Jr., who was then a special assistant to Kennedy, the President regarded Galbraith as his best ambassadorial appointment. As Ambassador, Galbraith sought an increase in American military and economic aid for India, acted as an informal adviser on economic development, and assisted the Indian government during the Chinese border war in 1962. When his diary of his twenty-seven month sojourn in India was published in 1969 under the title *Ambassador's Journal; a Personal Account of the Kennedy Years,* reviewers commended it for its insights into the "habits and customs of the governing class of the West."

While in India Galbraith took every opportunity to continue his writing, including, for the first time, fiction. "I discovered that an Ambassador has an enormous amount of spare time on his hands while he's waiting for appointments, standing in reception lines or listening to speeches," he told Meryle Secrest in an interview for the Washington *Post* (June 4, 1968). "I discovered that I could make notes to myself. People would think I was consulting my timetable, or making notes on the speeches. I wrote three books that way." Using the pseudonym Mark Epernay, he contributed several satirical pieces, including "The American Sociometric Peerage" and "The Fully Automated Foreign Policy," to *Esquire* and *Harper's* magazine. Some were eventually published in *The McLandress Dimension* (1963). Other byproducts of his tour of duty were *The Scotch* (1964) and *Indian Painting: the Scenes, Themes and Legends* (1968), written with Mohinder Singh Randhawa. An enthusiastic collector of Indian art, Galbraith modestly ranks himself twelfth among the world's twelve experts on Indian painting. (He is quick to add that many of the others are Indians.) Recently he donated most of his Indian art collection to the Fogg museum at Harvard.

Galbraith's experiences with the State Department are reflected in *The Triumph; a Novel of Modern Diplomacy* (1968), a sardonic comment on the fumblings and failures of American diplomacy. The novel details the State Department's futile efforts to buttress the shaky regime of an anti-Communist dictator in Puerto Santos, a mythical banana republic, against a popular revolution. Although some critics found only slight literary merit in *The Triumph,* most of them agreed that its substance was "provocative," "devastating," and "insightful." "I regard the novel as being an amiable detour from the major purposes of life," Galbraith told Richard D. Heffner and Esther H. Kramer in an interview for the *Saturday Review* (April 20, 1968). "I think it's probably the most interesting book I have ever written, and I would hope some people might think it more amusing than my economics books. . . . It's impossible to write about the State Department without making it funny."

At the end of the 1974-75 academic year Galbraith retired from his Harvard chair as Paul M. Warburg professor of economics. While on terminal leave in Europe just before his retirement, he began filming a series of documentary films for BBC-TV. Tentatively titled "The Age of Uncertainty," the projected thirteen-part series reportedly will trace the economic history of the twentieth century. When Galbraith's latest book, *Money: Whence It Came, Where It Went,* appeared in the autumn of 1975, it was praised, like its predecessors, for its wit, brio, and adroitness in making technical matters understandable to the layman.

Lean and angular, John Kenneth Galbraith towers six feet eight inches tall and stoops from force of habit. In *The Scotch* he conceded that the superior confidence that people ascribe to a tall man was warranted: "Being tall, he is more visible than other men and being more visible, he is much more closely watched. In consequence, his behavior is far better than that of smaller men." He has graying brown hair and a "long, liturgical face." His favorite outdoor recreations are swimming and skiing, a sport he pursues with "enthusiasm, considerable awkwardness, and some slight danger to anyone in the vicinity." Galbraith writes about four hours every morning. "I find that ideas only come to me under the terrible pain of looking at a blank page and saying to myself, 'Galbraith, this is the day when you discover that this is all an empty shell; you have faked it all these years,' " he told Meryle Secrest. "There is nothing more conducive to thought." On September 17, 1937 Galbraith married Catherine Atwater. They have three sons, Alan, Peter, and James. In addition to their home in Cambridge, the Galbraiths own an eighteenth-century summer house on an "unfarmed farm" near Newfane, Vermont and a chalet in Gstaad, Switzerland. The economist has been a United States citizen since 1937.

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GARDINER, ROBERT K(WEKU ATTA)

Sept. 29, 1914- Ghanaian economist; United Nations official
Address: b. United Nations Economic Commission for Africa, P.O. Box 3005, Addis Ababa, Ethiopia

As head of the United Nations Economic Commission for Africa (UNECA), Robert K. A. Gardiner has set himself an almost superhuman task: to coordinate and accelerate the economic and technological development of a volatile continent that includes some of the most backward and poverty-stricken nations in the world. A British-educated Ghanaian, Gardiner assumed his present post in 1963 after serving as chief of the U.N. task force in the war-torn Republic of the Congo. His aggressive leadership and worldwide contacts have made the UNECA a powerful force in Africa. In the past decade, the agency has sponsored hundreds of agricultural, industrial, and training projects, stressing the need for cooperation between developing nations. Among UNECA's most notable achievements are the African Development Bank and the East African Economic Community. Recognizing that progress is agonizingly slow, Gardiner wrote in a recent article: "True, this is only a beginning. . . . Yet the great process of transition has started."

A realist and a political moderate, Gardiner believes economic progress is more important than ideology. Convinced that economic interdependence is "relentlessly forcing nations and races" together, he remains optimistic about long-term results. "The world is without doubt now approaching a stage where the rapid social and intellectual assimilation of all its inhabitants into a world community will be possible," he wrote in *Daedalus* (Spring 1967). "It is also reasonable to accept that there will be a world outlook all peoples can share. . . . The greatest challenge to mankind is how to foster adjustments in conventional outlook and in minimum standards of behavior in a fragmented world moving toward unity."

Born on September 29, 1914 in Kumasi, an interior market town in Ghana, the west African nation that was known as the Gold Coast before it became independent in 1957, Robert Kweku Atta Gardiner is one of eight children of the late Philip Gardiner and Nancy Torraine (Ferguson) Gardiner. His family was of the Fante tribe, the members of which traditionally acted as middlemen between Europeans and back country tribesmen, and Gardiner's middle names mean, in the Fante language, "male twin born on Wednesday." Among his close relatives were a school principal, three Methodist ministers, and a civil engineer. Gardiner's father, a prosperous trader, died when the boy was two years old, and his mother continued the family business, earning enough money to send her seven surviving children to professional schools in England.

After attending Adisadel College in Cape Coast, Ghana and Fourah Bay College in Freetown, Sierra Leone, Gardiner entered Selwyn College, Cambridge University. In 1941 he earned a B.A. degree with honors in economics. He then studied colonial administration at New College, Oxford University, receiving his M.A. degree in economics in 1942. Returning to Africa in 1943, Gardiner joined the faculty of Fourah Bay College as a lecturer in economics, a post he held for three years. Recruited in 1946 by Dr. Ralph J. Bunche, then director of the trusteeship division of the U.N. Secretariat, Gardiner evaluated data from trust territories for the world organization. Two years later, he resumed academic life as the director of extramural studies at University College in Ibadan, Nigeria.

While teaching at the college, Gardiner often lectured on the role of citizenship in an emerging nation. "A good constitution only provides an opportunity for the good life, but the realization of the good life depends on the vision of citizens and their recognition of the ends of government," he told a group of students in Oshogbo, Nigeria on January 12, 1953. He urged his audience, the educated elite in a predominantly illiterate society, to exercise their "unique civic duty" to "educate public opinion towards noble ideals." Interlarding his speech with classical quotations, Gardiner concluded: "We, the people of Africa, have had all the odds against us. Future generations will wonder whether our group experience made us sensitive to the suffering of others. Our self-government or independence will mean nothing to mankind if it does not enable us to set some moral example to the rest of the world. We are the offspring of the abolitionist movement which appealed to the conscience of the world."

Gardiner entered the Ghanaian civil service in 1953, serving, successively, as director of social welfare and community development, permanent secretary of the Ministry of Housing, and head of the civil service. Commenting on Gardiner's success in the latter post, Russell Howe wrote in the Washington *Post* (February 11, 1962): "Europeans and Africans who worked under him then still speak with rare respect for the quiet, humorous, fatherlike figure with his methodical efficiency and devotion to the ideal of an efficient nonpolitical administration." This devotion, however, eventually led to conflict with Premier Kwame Nkrumah, who reportedly demanded top civil service jobs for his political cronies. Refusing to comply, Gardiner resigned in 1959.

Later that year Gardiner was named deputy executive secretary of the newly established U.N. Economic Commission for Africa, which has its headquarters in Addis Ababa, Ethiopia. But before he could settle in, the Republic of the Congo, which had achieved independence on June 30, 1960, erupted into a bloody civil war fed by secessionist movements, tribal conflicts, and racial tension. Many Belgian administrators who had remained behind to guide the new government through the transition period fled the country. At the request of the central Congolese government headed by President Joseph Kasavubu and Premier Patrice Lumumba, Dag Hammarskjöld, the Secretary General of the U.N., dispatched a team of troubleshooters to restore order to the Congo. As senior adviser on public administration to the government, Gardiner began to rebuild the civil service, although his nationality hampered his efforts. Because the Ghanaian government had supported the discredited Soviet-backed Lumumba regime, Gardiner was looked upon with suspicion by Kasavubu. To avoid further friction, he asked to be replaced shortly after the deposition of Lumumba in September 1960.

By March 1961 the Congo was divided into several warring camps: the pro-Western central government of President Kasavubu in Léopoldville; the secessionist regimes of Moise Tshombe in Katanga province and Albert Kalongi in South Kasai province; and the forces of Antoine Gizenga, the left-wing, self-styled heir of Lumumba, in Oriental province. Hammarskjöld asked Gardiner to return to the Congo to reorganize its army, which had deteriorated into independent armed mobs, and to negotiate the expulsion of foreign civil officials, advisers, and mercenaries. Acting on behalf of the Secretary General, on April 17, 1961 Gardiner signed an agreement that established guidelines for the discipline and control of the army. Following prolonged and frustrating talks with the leaders of the separate regimes, Gardiner then helped to arrange the reconvening of the Congolese Parliament in July and the subsequent election of Cyrille Adoula, a Socialist, as Premier. Adoula quickly formed a "government of national unity," embracing all factions except that of Tshombe.

Recalled to New York in mid-1961, Gardiner was appointed director of the U.N.'s division of public administration, in which post he organized economic and social training programs for underdeveloped countries. Despite his new responsibilities, Gardiner continued to visit the Congo periodically. Late that year, as the chief Congo adviser to U Thant, then acting Secretary General of the U.N., he helped to negotiate a cease-fire in Katanga and played a major role in arranging the so-called Kitona peace talks between Adoula and Tshombe. In recognition of his efforts, he was named Officer-in-Charge of U.N. operations in the Congo in January 1962, succeeding Sture Linner.

ROBERT K. GARDNER

When Gardiner arrived in the Congo, he took command of a U.N. task force that included some 400 technical advisers in health services, public administration, tax collection and education, and a sizeable army. At his first press conference Gardiner assured reporters that the central and provincial governments were relatively stable, except for Tshombe's separatist government in Katanga. For several months Tshombe balked at implementing the Kitona accords to reunify the Congo, but in March 1962 Gardiner finally persuaded the reluctant secessionist leader to meet with Premier Adoula in Léopoldville under U.N. protection. The talks dragged on for more than three months before Tshombe broke off negotiations because of an alleged attack on northern Katanga by central government troops. Exasperated by the delay, Gardiner told one interviewer, "The United Nations is like a midwife who is asked to attend an expectant mother. But if the baby doesn't arrive, whose fault is it? There are other expectant mothers in the world who need her care."

On August 24, 1962 Gardiner presented the U.N.'s proposal for reunification, calling for completion of the Congolese constitution, a more representative central government, a fifty-fifty split of Katanga's revenues, and the unification of the army. To force Tshombe's hand, Gardiner threatened a total economic embargo on the province by U.N. member states if Katanga failed to agree to the plan. Although Tshombe approved the proposal on September 3, 1962, he took no steps toward its implementation. In November, Gardiner urged the U.N. Security Council to adopt a tougher policy and recommended immediate economic sanctions, including a boycott of Katanga's copper and cobalt mines. After consultations with U Thant and considerable backstage diplomacy, he returned to the Congo with a final ultimatum: that Tshombe implement the agreements or face severe retaliation. When

Tshombe rebuffed the warnings, U.N. troops attacked and easily defeated the Katangese forces, forcing Tshombe to flee. Noting that the 1961 cease-fire had allowed Katanga's army to regroup, Gardiner remarked, "We are not going to make the same mistake this time. I will stop them wherever they try to fight. . . . What we seek is full implementation of the U Thant plan." Tshombe capitulated on January 9, 1963, ending the two-and-one-half-year secession.

His task successfully completed, Gardiner resumed his job as the Executive Secretary of the UNECA, a post to which he had been initially appointed in January 1962. Established in the mid-1950's as a research organization to gather economic data and evaluate options for the developing African nations, the UNECA was, in the view of most observers, of marginal concern to the poorer countries of the continent. Because his predecessor, Mekki Abbas, a Sudanese, had been criticized for his unimaginative, passive leadership, Gardiner promised an activist agency that would be directly involved in regional planning, design, and allocation of resources for developmental projects. "Of all the U.N. organizations, the regional commissions are alone in not having resources for operational programs," he said in a speech before the ninth session of the UNECA, as quoted by James Magee in *International Conciliation* (November 1970). "This means that the findings of the commissions have necessarily . . . to be taken up by other agencies. The [UNECA] very much hopes . . . that it will be able to participate fully in the execution of projects it has identified and sometimes helped design."

Between 1963 and 1970 UNECA laid the groundwork for future economic growth in Africa. Major research projects analyzed the distribution of natural resources, opportunities for industrialization, and alternative methods for the improvement of trade and transportation links. Technical experts advised African nations on fiscal and monetary policy, science and technology, tourism, social welfare, and urban planning and trained thousands of native statisticians. To stem the dangerously high 2.5 percent annual population increase, the UNECA instituted birth control programs. The agency funded the construction of several large industrial plants and approved a number of agricultural projects. According to the UNECA's *Survey of Economic Conditions in Africa* for 1971, manufacturing increased by more than 9 percent in the late 1960's, while the continent's gross domestic product rose by a respectable average of 4 percent annually. Nevertheless, progress in rural areas was disappointingly slow and, in an article for the New York *Times* (January 26, 1968) Gardiner conceded, "At the end of [UNECA's] first decade, economic and social conditions have not improved greatly in Africa."

In the long run, Gardiner's emphasis on coordination and interdependence proved more important than any single program. Over the years, he repeatedly pointed out that underdeveloped and undercapitalized African nations could not achieve economic stability singlehandedly. Only joint planning could insure maximum use of resources and, at the same time, avoid wasteful duplication. Some byproducts of that cooperative approach were the African Development Bank, which lent capital to emergent nations, the Maghreb (North African) Economic Community, and the East African Economic Community. Those "communities" hoped to increase trade, lower customs barriers, and coordinate industrial projects.

But as James Magee noted in his critical evaluation of UNECA for *International Conciliation*, some of those international organs were more impressive on paper than in fact. While most African leaders appreciated the need for economic cooperation, they often resisted joint operations because of longstanding political feuds. Many countries, for example, protested when Gardiner proposed the readmission into the UNECA of South Africa, which had been expelled in 1964 for racism. At a press conference held in March 1967, the U.N. official argued that "coexistence between the Republic of South Africa and her small neighbors is possible and could even be beneficial." Gardiner's policies were also hindered by recruitment problems, budgetary restrictions, and jurisdictional disputes with other U.N. agencies and with the Organization of African Unity. A simmering struggle between English-speaking and French-speaking nations further weakened the agency. In an effort to solve those problems, UNECA officials experimented with a new organizational approach in the early 1970's. Teams of ten to fifteen experts and 'junior experts,' known as the U.N. Multinational Interdisciplinary Development Advisory Team (UNDAT), were assigned to specific regions of Africa to design and execute industrial and agricultural projects. The skilled teams greatly facilitated coordination between governments and between agencies.

Robert K. A. Gardiner is a hefty man, with gray hair and black eyes. Scholarly and reserved, he is, as described by an English friend, a "man without illusions, rather skeptical and serious-minded." Although some reporters have noted that he tends to be diffident during interviews, others have recognized his obvious strength of will and his wit. His recreations are gardening, reading poetry, and listening to Mozart. In 1943 he married the former Linda Charlotte Edwards, a Jamaican painter. They have three children, George, Roberta, and Charlotte.

Gardiner is the coauthor of *The Development of Social Administration* (Oxford, 1954). A second edition was published in 1959. His Reith lectures for the BBC were distributed in book form as *A World of Peoples* (Longmans, 1966; Oxford, 1966). More recently, he was one of three editors of *Africa and the World* (Oxford, 1970), the proceedings of a symposium sponsored by the Haile Selassie I Prize Trust in October 1966. He is a contributor to professional journals and a frequent lecturer on such topics as international trade, race relations, and the role of the educated in a developing country.

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GEISEL, ERNESTO (zhā-zel')

Aug. 3, 1908- President of Brazil
Address: b. Office of the President, Palácio do Planalto, Brasilia, Brazil

ERNESTO GEISEL

On March 15, 1974 retired General Ernesto Geisel was inaugurated as the twenty-eighth President of Brazil, and the fourth since the coup d'etat that ended civilian democratic government in that country in 1964. A career army officer, Geisel proved his expertise as an administrator in a variety of military and civil posts he occupied since the early 1930's, and in particular, as head of Petroleo Brasileiro, Brazil's giant state-owned oil corporation, from 1969 to 1974. Unlike many of his military colleagues, he has given indication that he wants to end the harsh authoritarian style of the Brazilian junta. Since taking office as President he has eased restraints on free speech and the press, and in November 1974 he allowed relatively free elections that resulted in a substantial victory for the officially sanctioned opposition. Such moves have led many observers to agree with Tad Szulc's assessment in the *New Yorker* (March 10, 1975) that "the first fresh political breeze in ten years is blowing over the vastness of Brazil." In economic philosophy, too, Geisel differs from the generals who preceded him as President in that he wants to reduce Brazil's dependence on foreign capital, and while he remains committed to the rapid development that has become known as the "Brazilian miracle," he hopes to spread the country's wealth more equally among all classes.

Ernesto Geisel was born on August 3, 1908 in the town of Bento Gonçalves, in Rio Grande do Sul, the southernmost Brazilian state, the youngest of the five children (four boys and one girl) of August and Lídia (Beckman) Geisel. One of his brothers, Orlando, is now Brazil's Minister of the Army; another, Henrique, is a retired major general. August Geisel, a notary public and schoolteacher, had immigrated to Brazil from Stuttgart, Germany with his father, a Lutheran minister. The family had little money to spare until Ernesto's sister, Amalia, won the state lottery, enabling Ernesto and his brother Orlando to attend the Escola Militar do Realengo, the national military academy. He entered the academy in March 1925 after completing his secondary education in his home state. An artillery officer candidate, he graduated in 1928 with the rank of second lieutenant, and two years later he was promoted to first lieutenant.

In 1930 Geisel joined a successful movement led by Getulio D. Vargas, then governor of Rio Grande do Sul, to overthrow President Washington Luiz and establish a dictatorship. The next year, Vargas appointed Geisel secretary general of the Rio Grande do Norte state government and head of its public security department. In 1932 Geisel took part in the campaign to suppress a revolt against the Vargas dictatorship in São Paulo. He subsequently served the Vargas regime in several other state-level posts, including secretary of finance, of agriculture, and of public works in the state of Paraiba, and for a time he also commanded Brazil's second coastal battery.

In 1935, during a Communist revolt, Geisel again took part in the military defense of the Vargas regime, and in September of that year he became a captain. He graduated at the head of his class from the Escola de Armas in 1938. Promoted to major in 1943, Geisel was assigned to the operations section staff of the third military region at Porto Alegre. The following year, he and seventeen other Brazilian officers attended the United States Army General Staff and Command School at Fort Leavenworth, Kansas. On his return to Brazil, Geisel became chief of staff of the tank division at Rio de Janeiro, and in October 1945 he played a key role in mobilizing troops for the overthrow of the Vargas dictatorship.

Geisel was appointed in 1946 to head the first section of the general secretariat of Brazil's national security council. He was sent to Montevideo in 1947 to serve as military attaché to the Brazilian Embassy in Uruguay, and he remained in that post for three years. In 1948 he was promoted to lieutenant colonel. After his return to Brazil, he became active in the Cruzada Democrática, a nationalistic politico-military movement. In 1952, while attached to the Ministry of Foreign Relations, he helped to negotiate a United States-Brazilian mutual military aid pact. A founder and permanent staff member of the Escola Superior de Guerra, Geisel became assistant director of its studies department in 1953, the year he attained the rank of colonel. In 1954 he was named commander of the eighth artillery group, and in 1955 he became deputy chief of the military staff of the Presidency of the Republic, serving under President João Café Filho.

During 1955-56, Geisel was in charge of the President Bernardes oil refinery in Cubatão. In 1957-58, and again from 1959 to 1961, he was the War Ministry's representative on the National Petroleum Council. Promoted to brigadier general in March 1961, he also served for a time as commander of the eleventh military region and the Brasilia garrison. During the 1950's and early 1960's, according to Dan Griffin of the Washington *Post* (June 20, 1973), Ernesto Geisel and his brother Orlando were known among their colleagues as "natural leaders, incisive and intelligent, although somewhat dry and distant."

In the early 1960's Brazil was in a state of near chaos, suffering from widespread poverty, under-capitalization, haphazard and corrupt government, and bitter political strife. After President Jânio Quadros resigned in August 1961, a storm of controversy surrounded his constitutional successor, the leftist Vice-President João Goulart. Geisel, who briefly headed a military Cabinet under interim President Ranieri Mazzilli, was among the authors of a compromise that allowed Goulart to take office in September with sharply curtailed powers. Nevertheless, Goulart's program of sweeping social change alarmed the military and the upper classes, and sentiment for a rightist coup increased. In 1962 Geisel refused to participate in such a move. But by 1964, as Brazil underwent crippling inflation and the generals feared a left-wing takeover, Geisel changed his mind. He helped to plan the bloodless military coup, beginning on March 31, 1964, that quickly removed Goulart from office and sent him into exile.

The generals who came to power in 1964 shared a common outlook and background. Conservative and nationalistic, they were for the most part graduates of the Escola Superior de Guerra, with which Geisel had been closely associated. Known as the "Sorbonne Group" because of their intellectual, technocratic approach to Brazil's problems, they favored rapid but planned capitalistic development and a strong central government. Under the first military President, Marshal Humberto Castello Branco, many leftists were imprisoned or deprived of political rights, and severe anti-inflationary measures brought hardship to the working classes. Geisel—who advanced to the rank of major general in November 1964 and to lieutenant general in November 1966—served as head of the military Cabinet under the Presidency of Castello Branco. In that crucial post he acted as liaison between the President and the other generals.

Castello Branco's measures did not satisfy the hard-line generals, who wanted an airtight clamp on political life. Geisel, however, favored continuation of civilian institutions, if only for the sake of appearances. According to Dan Griffin (Washington *Post*, June 20, 1973), "he was one of the leaders in the movement within the military to retain the Congress when military radicals wanted to abolish it in 1966. The next year, he was largely responsible for the provision in the 1967 constitution that retained the Congress while stripping it of any real power." But Geisel suffered a political setback in 1967 when he opposed the military's choice of General Artur da Costa e Silva as the next President. During the Costa e Silva regime, from 1967 to 1969, he headed the Supreme Military Tribunal, a position of considerable prestige but limited power, in which, according to Dan Griffin, "he was known as a stern judge in cases involving alleged subversion and national security."

Costa e Silva took office promising to "humanize" the military government, but after a period of unrest in 1968 he unleashed a Draconian repressive campaign. The regime assumed broad powers through Institutional Act No. 5. Thousands of political opponents were arrested, and many of them were reportedly held without trial, tortured, or even killed. In October 1969 Costa e Silva was succeeded by General Garrastazú Médici, who promised to end the repressive dictatorship but failed to do so.

On taking office as President, Médici asked Geisel—who had retired from active military duty as a four-star general earlier in the year—to take charge of Petroleo Brasileiro, or Petrobras, Brazil's largest corporation. Although ill health made him hesitant, Geisel accepted the challenging assignment on November 14, 1969. During the next four years he aggressively reorganized, expanded, and diversified the company. Always a strong nationalist, he had resisted denationalization of Petrobras in 1965, and now he concentrated on increasing Brazil's control over its oil supply. He secured large loans, which he used to import advanced technology and raise domestic oil production. He moved to capture a larger share of the retail market for Petrobras. In 1972 he founded Braspetro, an international subsidiary, to explore for oil around the world.

Geisel's expansion of Petrobras was particularly important because the years 1969 through 1974 were those of the "Brazilian economic miracle," during which the country industrialized at breakneck speed and the gross national product rose by about 10 percent a year. But the heady statistics of the "miracle" covered several drawbacks: It was founded on ruthless suppression of political opposition and labor union activity, and it was financed largely by foreign investment, leaving Brazil with a mammoth foreign debt. Furthermore, the benefits of the "miracle" did not filter down to the majority of the people. While profits from development went to Brazilian and foreign businessmen, real wages of workers declined, and the gap between rich and poor widened.

Such was the situation when on June 18, 1973 the military oligarchy chose Geisel to succeed Médici as President. The choice reportedly provoked discord within the military, whose hardliners regarded Geisel as having dangerously "liberal" tendencies. After resigning from Petrobras on July 27, 1973, Geisel spent several months conferring with officials and traveling around Brazil to familiarize himself with national and regional problems. At the national convention of the official party, the Aliança Renovadora Nacional (Alliance for National Renewal), or ARENA, he said: "A government program must be objective and thoroughly studied. It calls for a profound analysis of existing conditions and a judicious evaluation of what has been done and what still remains to be done. . . . It is a planning operation and must be the fruit of accurate study and a collective group enterprise which requires time and detailed, accurate up-to-date information."

On January 15, 1974, the ARENA-dominated electoral college formally elected Geisel, and his Vice-President running mate, Adalberto Pereira dos Santos, with 400 votes against seventy-six received by the token opposition candidate, Ulysses Guimares, and twenty-one abstentions. Geisel was inaugurated for a five-year term on March 15, 1974. In his sixteen-member Cabinet he retained only three aides of outgoing President Médici, and he replaced Finance Minister Antonio Delfim Netto, the chief architect of the now faltering economic "miracle," with another noted economist, Mario Henrique Simonsen. Geisel's early speeches fed widespread hopes that he planned to liberalize the regime. But to achieve what he called political "decompression" he had to move slowly, so as not to alienate his military backing.

During its first months, the Geisel administration slightly relaxed press censorship and held discreet meetings with opposition intellectuals and church leaders. On November 15, 1974 nationwide legislative elections were held, and Geisel permitted the most open campaign since the military takeover. The opposition party, the Movimento Democratico Brasileiro (MDB), after sharply attacking the junta on political and economic grounds, won a major victory, slicing ARENA's majority in the federal Congress and taking governorships in several key states. The vote was interpreted as a popular rejection of the junta, leading some right-wing generals to favor a crackdown. Geisel, however, praised the results as a gain for democracy in Brazil, and publicly cautioned "the few who dream of an anti-democratic, supposedly monolithic party structure."

On the economic front Geisel faced serious difficulties. Brazil's rapid growth had rekindled inflation (35 percent in 1974), a trend exacerbated by the 400 percent rise in the price of oil during 1973. The junta's emphasis on exports had created shortages at home. Although Geisel pledged to correct the social inequities that the "miracle" had left untouched, he made little headway in that direction. To ease pressure on those of modest means, the government in 1974 decreed wage increases and a reduction in income tax for small businessmen, and made a determined effort to increase consumer goods. A new economic course, called "pragmatic nationalism," was charted, to reduce Brazil's dependence on foreign capital and imports, thus relieving the need for massive exports to pay the debt. Emphasis was shifted from the production of exportable consumer goods to the development of domestic heavy industry and production of basic materials such as copper, aluminum, and fertilizers. Agricultural progress became a top priority. Major programs to build ships and railways began. Brazil's unprofitable effort to colonize the Amazon basin with individual settlers was suspended, and large tracts in the area were turned over to agricultural corporations for cattle raising.

Brazil's foreign policy also underwent significant changes under Geisel. While reducing its commercial and political links with the United States, the Brazilian government in 1974 established diplomatic relations with Communist China, elevated its missions in several Eastern European countries to embassy status, and concluded an oil agreement with the U.S.S.R. Because of its dependence on Arab oil, Brazil revised its pro-Israel policies and opened new embassies in several Arab countries. The ascendancy, in 1974, of an anticolonialist regime in Portugal, with which Brazil is closely linked by tradition, was welcomed by the Geisel government, which was thereby able to expand its relations with independent countries of Africa.

By early 1975 Geisel had established a markedly new atmosphere in Brazil. As Charles Vanhecke noted in the *Guardian* (February 8, 1975): "The possibility that a civilian will succeed General Ernesto Geisel as Brazilian chief of state in 1979 is at last being openly discussed in political circles here." When the newly elected Congress convened in March 1975, opposition deputies, in a move inconceivable a year earlier, denounced the government for its violations of the civil rights of political prisoners. The success of Geisel's efforts to maintain a delicate balance between civilian demands for greater human rights on the one hand, and the intransigence of the still powerful right-wing generals on the other, hinges, according to political observers, on his continued ability to command the loyalty of the nation's most important military commanders.

Ernesto Geisel and his wife, Luci, whom he married in 1940, have one daughter, Amalia Luci, a high school teacher. Their son, Orlando, was killed in an accident some years ago. A tall, silver-haired, blue-eyed man whose outstanding personal traits include reserve, austerity, straightforwardness, discipline, and love of hard work, Geisel neither drinks nor smokes, usually goes to bed at ten o'clock in the evening, and begins his workday at 7:50 A.M. He is fluent in five languages, and his favorite recreation is chess.

Uncomfortable in the limelight, he has avoided the Brazilian press, which he once denounced as "anti-educational and anti-informative." He is the first Protestant ever to serve as President of Brazil. Among his many decorations are Brazil's National Order of Merit and Argentina's Military Merit Order.

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GENSCHER, HANS-DIETRICH

Mar. 21, 1927- Vice-Chancellor and Foreign Minister of the Federal Republic of Germany
Address: b. Auswärtiges Amt, Adenauerallee 99-103, Bonn, Federal Republic of Germany; h. Rheindorfer Strasse 198, 53 Bonn, Federal Republic of Germany

West Germany's Vice-Chancellor and Foreign Minister, Hans-Dietrich Genscher, occupies a very strategic position in his country's politics, as the second-ranking member of the government headed by Chancellor Helmut Schmidt, and as chairman of the small, free enterprise-oriented Free Democratic party, which holds the balance of power between the now dominant Social Democrats and the opposition Christian Democrats. A career politician, Genscher fled to the West from Communist-controlled East Germany in 1952 and soon became a master of political tactics within the ranks of the Free Democrats. As West Germany's Minister of the Interior from 1969 to 1974 he became popular for his campaign against terrorism, although his role in the spy scandal that led to the resignation of Chancellor Willy Brandt provoked some controversy. Genscher succeeded Walter Scheel in his present government and party posts in 1974. Conservative in his views, he once said, as quoted in the *Christian Science Monitor* (June 12, 1974): "I think we should return to certain virtues which our affluent consumer society is threatening to obliterate: respect for law, thrift, the sense of duty, hard work."

Hans-Dietrich Genscher was born on March 21, 1927 in Reideburg, near the city of Halle, on the Saale river, in what was then the Prussian province of Saxony, the son of Kurt Genscher, a prosperous small farmer and lawyer, and of Hilda (Kreime) Genscher. His father, who died when Genscher was quite young, served as business agent of a farmers' organization and is said to have been an adherent of the right-wing Deutschnationale Volkspartei (German National People's party) under the Weimar Republic. Genscher was educated in Halle, where he attended public elementary school and became a member of the Hitler Youth at the age of ten. In 1943, before completing his secondary education at the Friedrich-Nietzsche-Oberschule in Halle, he was drafted into the Luftwaffe (air force) auxiliary. The following year he was transferred into the Reichsarbeitsdienst (National Labor Service). Genscher entered the army in 1945, and at the time of Germany's surrender he was a prisoner of war of American forces.

Following his release, Genscher returned to his home territory, which had become a part of the Soviet-occupied Eastern zone of Germany. He worked for a time as an unskilled construction laborer before resuming his education at the Friedrich Nietzsche Oberschule. On passing his Abitur in 1946, he studied law and economics at the Martin Luther University in Halle and then at the University of Leipzig, qualifying as a Rechtsreferendar (junior barrister) in 1949. Genscher became involved in politics as a student, in 1946, when he joined the Saxony-Anhalt state organization of the Liberal Democratic party (LDP), one of the bourgeois parties tolerated by the Communist regime of East Germany. He joined the LDP not so much because of liberal convictions, but because he felt that the more influential Christion Democratic Union (CDU) in the East was not determined enough in its rejection of socialism to suit him. "Indeed, socialism has never fascinated me," Genscher said in an interview in the *Deutsche Zeitung* (May 10, 1974). "If someone established a rule that sympathy for socialism is a necessary transitional stage in one's development, then I must say that I have skipped that phase."

Genscher's politicking brought him increasingly into disfavor with the East German Communist authorities, so much so that in 1952 he had to flee to the West. Settling in Bremen, he joined the Free Democratic party (FDP)—the West German counterpart of the LDP—and there he became state deputy chairman of the Jungdemokraten (Young Democrats). In 1954, after additional law study, he passed the state bar examination in Hamburg and entered legal practice in Bremen, specializing in tax law. Despite a serious illness early in his career that hospitalized him intermittently for about three years, Genscher rose steadily through the ranks of the FDP, becoming identified with its right wing and acquiring a reputation as a skilled political tactician. In 1956 he became research assistant to its parliamentary faction. Three years later he was named its general secretary, a post he occupied until 1965. He also served from 1962 to 1964 as general secretary of the FPD at the national level. Although Genscher remained a member of the Bremen law firm, he found himself devoting less and less time to it.

When, in the parliamentary elections of September 1965, Genscher was elected to the Bundestag as a deputy for North Rhine-Westphalia, he became one of the FDP's forty-nine representatives in the 498-member lower house. He played a key role in the negotiations that led to the formation, in October 1965, of the second Cabinet of Chancellor Ludwig Erhard, whose dominant CDU had governed in coalition with the

FDP since 1949, when the Federal Republic of Germany was founded. In 1966 he became an executive committee member of the FDP state organization in North Rhine-Westphalia.

In the Bundestag, Genscher sat on the finance committee and took special interest in questions involving constitutional law and foreign policy. As one of his party's two parliamentary secretaries, from 1965 to 1969, he acted as liaison between the FDP, its parliamentary faction, and its representatives in the Cabinet. In the fall of 1966 he became involved in the deliberations that eventually led to the resignation of the four FDP members of the Cabinet in protest against Erhard's tax policies. That action brought about the collapse of the government. When in December 1966 the CDU, under Chancellor Kurt Kiesinger, formed an unprecedented "grand coalition" with the Social Democrats, excluding the FDP from the government for the first time in seventeen years, Genscher called the arrangement "unconstitutional and counterproductive."

At the FDP congress at Freiburg in January 1968, which elected Walter Scheel as national party chairman, Genscher was chosen deputy chairman. Meanwhile, although he continued to harbor misgivings about socialism, his political realism caused him to make some accommodations with the Social Democratic party, whose growing fortunes made it seem likely that it would eventually come to power. Genscher took part in the FDP decision to support Social Democrat Gustav Heinemann in his successful bid for the Presidency of the Federal Republic of Germany in March 1969, thus breaking ground for future cooperation between the two parties. After the parliamentary elections of September 1969 gave the Social Democrats enough seats to form a viable coalition with the FDP, Genscher played a decisive role in the negotiations leading to the establishment of a new government, with Willy Brandt as Chancellor and Scheel as Vice-Chancellor and Foreign Minister.

In the fifteen-member Brandt-Scheel Cabinet, sworn in on October 22, 1969, Genscher occupied the key post of Minister of the Interior, with responsibility for internal security, protection of the environment, family and youth affairs, and relations between the government and the Bundesrat —the upper house of parliament. His most immediate problems were those involving security, and he moved against growing terrorism from both left and right, including arson attacks upon Jewish community centers and synagogues. Responding in the spring of 1972 to a wave of terrorist bombings by a radical anarchist organization known as the Baader-Meinhof group or Red Army Faction, Genscher mobilized all available police forces against its members. Although the arrest of most of the key perpetrators won Genscher respect, his antiterrorist campaign cost the lives of several innocent persons and was accompanied by a number of infringements on civil liberties. Chancellor Willy Brandt condemned the terrorism but at the same time criticized the police practice of hitting out blindly against alleged perpetrators, in violation of constitutional rights.

HANS-DIETRICH GENSCHER

In June 1972 Genscher released a statistical report on the increase in political extremism in West Germany and outlined the government's proposals for coping with growing terrorism. Addressing the Bundestag, he called for improvement of the internal security apparatus; continued cooperation between federal and state authorities in internal security; and implementation of a social program to promote the democratic commitment of the individual and to cope with the social conditions under which criminality and political extremism flourish. On his recommendation, the Bundestag almost unanimously passed constitutional amendments increasing the authority of the federal border police, improving coordination of the activities of federal agencies concerned with internal security, and providing for stricter firearms control.

The Interior Ministry became involved in the Arab-Israeli conflict in September 1972, when Palestinian terrorists of the Black September organization killed eleven members of the Israeli team competing in the Olympics at Munich, after holding them as hostages. In the midst of the crisis, Genscher personally negotiated with the Arab commandos, and at one point he, along with the Munich police chief and the Bavarian Interior Minister, offered to act as substitute hostages for the Israelis. Over the next few weeks he cracked down on Arabs suspected of terrorist links. A ban was imposed on two Palestinian organizations, a number of Arabs were expelled from the Federal Republic, and others were barred from entering the country.

As Interior Minister, Genscher restructured the federal police authority, introduced electronic data processing in federal agencies, and lowered the voting age from twenty-one to eighteen. He promoted administrative reforms, urban zoning, and reorganization of the territory of the Federal Republic. He launched a campaign to make his countrymen aware of the necessity of protecting the environment by introducing strong measures to safeguard the purity of air and water, among other reforms.

Also interested in foreign policy, Genscher was one of a delegation of FDP members that met with Soviet Premier Aleksei N. Kosygin in Moscow in 1969, and he helped to promote the declarations of mutual renunciation of force that were incorporated in several treaties between West Germany and Warsaw pact nations. Addressing a Rotary Club audience in New York City in January 1971, Genscher spoke of the need for international cooperation in environmental protection. Although he defended the Brandt government's Ostpolitik of détente with the Soviet bloc, he maintained that it could only be effective if West Germany were firmly integrated within the Allied nations. When Brandt entered his second term as Chancellor in December 1972, following parliamentary elections, Genscher was reappointed Minister of the Interior.

In the spring of 1974 West Germany was shaken by the revelation that Günter Guillaume, one of Brandt's closest aides, was a spy for Communist East Germany. As early as May 1973 Genscher had warned Brandt that Guillaume was under suspicion for possible espionage and was the subject of a secret investigation. He reportedly advised the Chancellor to retain Guillaume on his staff, so that his accomplices might be apprehended. But when the scandal broke, Genscher was held responsible for not having acted quickly enough to prevent Guillaume from gaining access to classified documents. Resisting demands for his resignation, Genscher blamed Horst Ehmke, a Social Democrat, who, as head of the Chancellory had originally approved the hiring of Guillaume. For a time, the controversy caused considerable friction between the two coalition parties. In the end Brandt accepted full responsibility for negligence in the affair, and on May 6, 1974 he resigned the Chancellorship.

Meanwhile, Scheel announced at the FDP congress at Wiesbaden in November 1973 that he would seek the federal Presidency in view of Gustav Heinemann's impending retirement. It was taken for granted that Genscher, as the second-ranking FDP official, would succeed Scheel in his government and party posts. On May 16, 1974, a day after Scheel's election as President, Genscher was installed as acting chairman of the FDP, and on the following day he was sworn in as Vice-Chancellor and Foreign Minister in the Cabinet of Helmut Schmidt, who had succeeded Brandt as Chancellor. Genscher's elevation to the number two position in the government of the Federal Republic was viewed with skepticism by some observers, who noted that he lacked expertise in foreign relations, that, except for his fractured English, he knew no foreign languages, and that the pall of the Guillaume affair still hung over him. His skill as a political tactician was generally recognized, however, and his success as Interior Minister had made him, according to public opinion polls, one of West Germany's most popular politicians.

Genscher's foreign policy follows that of the Brandt-Scheel government, but with more caution and less rosy optimism. In an interview in the Bonn *General Anzeiger* (August 23, 1974) he declared that "détente policy alone will not establish security," and he drew a distinction between "realistic" and "illusionary" détente policy. "Partnership in the Western Alliance," he said, "is the basis of our security and hence of our scope for action in the field of foreign policy." Genscher told an interviewer for the West German magazine *Quick* (February 20, 1975) that his country's friendship with both Israel and the Arab nations could contribute substantially to stability in the region, but he ruled out any special role for the Federal Republic as a mediator in the Middle Eastern conflict.

During his early months in office Genscher attended a NATO Foreign Ministers' meeting in Brussels, consulted with visiting United States Secretary of State Henry Kissinger, and acted as host to a number of statesmen. In July 1974 he signed an agreement in Bonn with the Egyptian Foreign Minister, providing for West German capital aid to Egypt and financial cooperation between the two countries. On a visit to Moscow with Schmidt in October, he discussed with Soviet Foreign Minister Andrei Gromyko the European security talks then in progress at Geneva and the deadlocked East-West troop reduction negotiations at Vienna. In November 1974 he and Poland's Deputy Premier concluded a ten-year economic, industrial, and technical agreement in Bonn.

At the FDP congress on October 1, 1974 Genscher was formally elected party chairman. Although he ran unopposed, the fact that he received only 276 of the 400 delegate votes indicated that there was substantial opposition to him within the party. As FDP chairman, Genscher has tried to maintain the party's role as a viable and independent third force and as a brake on some of the policies of its Social Democratic coalition partners. At the same time he has been keeping the door open for possible future cooperation with the CDU, in view of the fact that the Social Democrats' fortunes appeared to be on the decline in early 1975.

In 1969 Hans-Dietrich Genscher married Barbara Schmidt. From an earlier marriage, in 1958, to Luise Schweitzer, he has a daughter named Martina. A stocky, bumptious man with a receding hairline, and an indifferent dresser who works in his shirtsleeves, Genscher is far removed from the stereotyped image of the diplomat. He is noted for his hard work, his talent for organization, and his imperturbable manner. Although his authoritarian views and his reputation as a political manipulator have made him unpopular with some of his colleagues, he is said to have an easy way of dealing with people. His favorite recreation is reading. To call attention to the gravity of the energy crisis, Hans-Dietrich Genscher travels to and from his office by bicycle. A collection of his parliamentary speeches was published in 1972 under the title *Bundestagsreden*. In 1973 the Federal Republic of Germany conferred its Great Cross of the Order of Merit (Grosses Bundesverdienstkreuz) on him. Genscher is a Protestant.

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GIROUD, FRANÇOISE (zhē-ro͞o′ fräN-swäz′)

Sept. 21, 1916- French government official; editor; journalist
Address: b. c/o L'Express, 25 rue de Berri, Paris 8ᵉ, France

FRANÇOISE GIROUD

"The most important thing for me and for every woman is to learn to be economically independent," Françoise Giroud, France's Secretary of State for the Condition of Women, told an American correspondent during her first official visit to the United States in October 1974. Named to the unprecedented post by President Valéry Giscard d'Estaing three months earlier, Mme. Giroud is charged with the responsibility for the integration of women into contemporary French society. One of the most influential women in her country, Mme. Giroud was, among other things, a screenwriter, the editor of a highly successful women's magazine and, for more than twenty years, editor in chief of *L'Express*, the most respected weekly news magazine in France, before her appointment to Giscard's Cabinet.

Although she is invariably linked to the women's liberation movement because of her position, Mme. Giroud has repeatedly insisted that she is not a feminist. "I have no interest in 'women' as such," she protested to Sally Quinn in an interview for the Washington *Post* (October 27, 1974). "I can't stand this idea that there is a world plot by men to subjugate women. If it is true and if they have succeeded, then women really are stupid." She is especially incensed by what she regards as the missionary zeal of the more vocal radical feminist leaders in the United States and by what she views as their neurotic need to humiliate men. "I don't understand this idea about making men wash dishes," she once said. "That isn't a problem of life." In France, as she likes to point out, "men and women like one another."

The younger of the two daughters born to a well-to-do expatriated Turkish journalist and his French wife, Françoise Giroud was born Françoise Gourdji on September 21, 1916 in Geneva, Switzerland. Her father, Salih Gourdji, had founded a political newspaper and written several books on politics before fleeing his native Turkey during World War I. In France he worked for a time as a journalist and discharged several diplomatic assignments for the French government. In her informal and colloquial autobiography, *Si je mens* (Éditions Stock, 1972), published in the United States as *I Give You My Word* (Houghton, 1974), Mme. Giroud described her mother, Elda (Faraji) Gourdji, as "*the* mother, the mother we all dream of having: beautiful, good-natured, tender, with an inner strength that was unshakeable. . . . People used to come to see her the way they go to a spring for water. . . . As far back as I can remember, and up until the last days of her life, our house was always a very special place."

Until her father's death in the early years of the Depression, the Gourdji household included a cook, a maid, and a British governess, from whom Mme. Giroud learned English. Unable to make ends meet despite a succession of money-making schemes that she had concocted, Mme. Gourdji sold most of the family's belongings to send her daughters to a boarding school in the Paris suburb of Épinay. "That's an education in itself, being a little girl in a prim and proper boarding school where your tuition is always in arrears," Mme. Giroud wrote. "I learned a lot there, I never forgot it. . . . My method of coping was to make sure and always be first. First in everything, impertinently first!" Blessed with what she has called an "iron memory," she was an excellent student, if not an eager one. She also attended the Lycée Molière in Paris and the Collège de Groslay.

When she was fifteen years old, Françoise left school to learn a marketable trade. With 500 francs borrowed from an elderly cousin, she enrolled at the Remington School, a secretarial school in Paris. One month later, armed with her stenographer's diploma, she got a clerical job in a bookstore specializing in rare and out-of-print books. Encouraged by Marc Allégret, the motion picture director, she left the book store in May 1932 to work as the script girl for Marcel Pagnol's production of *Fanny*, starring Raimu and Pierre Fresnay. "It was a beautiful, brand-new profession, and it was fun because it was in the hands of pioneers, of adventurers," she recalled in her autobiography. "When I think that I might have spent my youth sitting in some insurance company office, I feel like counting my blessings."

Over the next five years, Françoise Giroud was the script girl for dozens of motion pictures, including several Fernandel comedies, *Courrier-Sud,* adapted for the screen by Antoine de Saint-Exupéry, whom she remembers as being "bigger than his plane," and Jean Renoir's masterpiece, *La grande illusion.* Impressed by her enthusiasm and natural flair for cinema, Renoir urged Mme. Giroud to try her hand at writing dialogue for that film. Years later, she assessed her debt to Renoir: "What I got from [him] was the revelation of my possibilities, that anything can happen to you at any time. . . . He would say to me: 'You have gifts. Start off by ruining them.'" In 1938 Françoise Giroud became the first female assistant director in French cinema history. Among the films partly directed by her are *Les otages* and Alexander Esway's *Éducation de prince.* In addition to her directorial chores, she continued to write screen adaptations and dialogue.

During the so-called "phony war" in 1939 the French film industry sharply cut back on its production. Suddenly finding herself unemployed, Mme. Giroud fell back on her stenographic training and worked for several months as a private secretary before joining the mass exodus from Paris in June 1940. Settling in Lyon, she signed on as a short story writer for *Paris-Soir,* then the biggest mass-circulation newspaper in France. She also wrote feature articles and contributed short stories to *7 Days,* a weekly that she has described as "a kind of poor man's *Paris-Match.*" When the dormant film industry revived, she eagerly returned to the sound stages and worked on motion pictures in both the free and the occupied zones of France. Although she had moved freely between the two zones for some time, she was arrested in Paris in 1943 and imprisoned in Fresnes. (Leaders in the Resistance, her sister and brother-in-law, Jean Chappat, were arrested and deported. He was sent to Neuengamme; she, to Ravensbrück.) After spending several months in prison, Françoise Giroud was unaccountably freed shortly before the Allied invasion in June 1944. In *I Give You My Word,* she recalled the psychological effect of the Occupation: "[It was] devastating—despite the moments of intense exhilaration that come from living with danger. . . . Any situation which offers a great number of people the opportunity of behaving badly is one to be avoided at all costs."

After the war Françoise Giroud wrote scripts for a number of commercially successful motion pictures, including Jacques Becker's *Antoine et Antoinette.* Frustrated and bored with film making —"all its spangles, its marvelous madmen . . . were gone"—she wrote songs and contributed free-lance articles to magazines. In 1946 she joined the staff of *Elle,* a new women's magazine. More frank and open than its chief competitors, *Marie-Claire* and *Claudine, Elle* was known for its daring innovations in subject matter (Mme. Giroud once printed a survey of the intimate hygienic habits of French women) and for its marketing techniques. For example, *Elle* regularly distributed "magic coupons" that entitled the reader to a substantial discount on such scarce consumer products as sauce pans and Pyrex baking dishes. Under the guidance of Mme. Giroud, who succeeded Hélène Lazareff as editor in chief in late 1946, *Elle* eventually became the most important women's weekly in France. At the same time Mme. Giroud contributed regular weekly columns to *Carrefour, France-Dimanche,* and *L'Intransigeant,* and scripted a film or two a year.

In 1952 Mme. Giroud resigned from *Elle.* "After the initial charm of adventure wore thin, *Elle* began to pall for me," she explained in her autobiography. "It was because it had become successful; we had moved from the artisan stage to the factory level." Eager to visit the United States, she persuaded Pierre Lazareff, the publisher of *France-Soir* and several other newspapers and periodicals, to finance a three-week trip to New York City. To understand the life of the average American woman, she rented a room at the Barbizon Hotel, a midtown hotel for women, and took a job as a salesgirl at Lord & Taylor, one of New York's fashionable department stores. She then wrote a series of profiles about women at different economic levels in American society.

The following year Mme. Giroud and Jean-Jacques Servan-Schreiber, the mercurial political editor of *Paris-Presse,* founded *L'Express,* a left-leaning journal of opinion. In its pages, Mme. Giroud, who does not subscribe to the usual canons of journalism, combined bold and innovative journalistic techniques with political doctrine. "Its original mission was to support and nurture a policy of rebuilding France, a policy backed up by solid information," she has explained. The first magazine of its kind in France, *L'Express* attracted its best French writers and political theorists, among them François Mauriac and Albert Camus. When Servan-Schreiber, a lieutenant in the military reserves, was recalled to active duty during the Algerian war in 1956, Françoise Giroud took over full editorial responsibility for the publication. Except for a brief stint as the feature editor of *France-Soir,* a position she accepted after her long-standing liaison with Servan-Schreiber ended with his marriage in 1960, she remained editor in chief of *L'Express* until her appointment to the Cabinet.

During her tenure as editor, *L'Express,* in its mid-1960's *Time*-like metamorphosis, became the most widely read and influential general news magazine in France. Its circulation rose from 35,000 to more than 750,000 nationally with 100,000 overseas subscriptions. In addition to her hard-hitting weekly editorials, Mme. Giroud contributed dozens of longer pieces on such disparate topics as the role of women in French society, the effect of television on national politics, the American space program, the venerable London *Times* —the "Rolls-Royce of the press"—and "saint Guevara, saint Castro, and saint Mao," the holy trinity of the younger generation. Other issues featured her revealing profiles of powerful world leaders, such as former French President Charles DeGaulle, former President Richard M. Nixon, and Communist party chief Nikita S. Krushchev, and popular cult heroes, including Erich Segal, the author of the best-selling novel, *Love Story*, and Alvin Toffler, the sociologist of "future shock." Many of those articles have been reprinted in *Une poignée d'eau* (Éditions Robert Laffont, 1973).

According to Marcel Achard, Mme. Giroud has a special gift for biography. In his introduction to *Françoise Giroud vous présente le tout-Paris* (Gallimard, 1953), he compared the journalist to a painter who skillfully mixes "blood with her paints": "With disconcerting perfection and accuracy, she has captured for eternity fifty persons. . . . [She is] a memorialist." The volume includes delightful, anecdotal biographies of, among others, Jean Anouilh, Jean Renoir, Colette, Edith Piaf, the *chanteuse* with "a voice bigger than herself," Odette Joyeux, the ingenue "who was born to be sixteen years old," and Roberto Rossellini, the film director who was as "fascinating as a snake charmer." Commenting on Mme. Giroud's uncanny insight, one biographee told Marcel Achard, "She was with me for half an hour. She smiled at me a lot. She was exceedingly charming. I had the impression we were simply passing the time. Eight days later, I learned that she knew more about me than I did, that I had confessed my most intimate secrets, and that what I hadn't told her, she had guessed." Other Gallimard publications of the 1950's, an especially prolific period for Mme. Giroud, include *Nouveaux portraits* (1954) and *La Nouvelle vague: portraits de la jeunesse* (1958).

Several days after he was elected President of France in May 1974, Valéry Giscard d'Estaing, honoring a campaign pledge, asked Mme. Giroud to become his Secretary of State for the Condition of Women, but the skeptical journalist, who had supported the candidacy of François Mitterand, the socialist party leader, declined. In her *L'Express* column she facetiously remarked that Giscard had probably expected her to install her office in the Cabinet's kitchen. After reconsideration, however, she accepted the challenging post on July 16, 1974. "I was curious to see if I was able at fifty-eight to learn something new, because I like to learn," she explained, as quoted in the New York *Post* (October 26, 1974). "My best qualification, my single credential, is that I am . . . a 'Ph.D. in life,' that is, I have learned (sometimes the hard way) what it means to be a woman—who wants to remain one—in a man's world," she wrote in an article for *L'Express* that was reprinted by the New York *Times* on August 26, 1974. "When women as a whole have no control over those matters that affect all our lives . . . , [it's] a national waste of energy, intelligence, talent, and sensibility. The result is justified discontent, frustration and unrest in all developed countries."

Recognizing that French women have been locked into an idealized maternal role for centuries, Mme. Giroud set out to "change the mentality of the people." To insure equal job opportunities for both sexes, she pressed for the abolition of "feminine" jobs, encouraged the establishment of free day care centers, and recommended a complete revision of the Napoleonic Code, which regards women as chattel. She proposed paternity leaves, suggested that mothers be granted a year's leave of absence to care for their children during the crucial first year of infancy, and persuaded about 800 companies to offer all employees flexible work schedules so that men, as well as women, could care for their families. An outspoken advocate of birth control and abortion-on-demand for many years, she applauded the abortion reform legislation passed by the assembly in December 1974. A well trained corps of women crisscrosses the country, evaluating and monitoring the Minister's programs.

Françoise Giroud is a handsome, vibrant, and youthful woman with closely clipped gray hair, piercing dark eyes, and an exceptionally photogenic face. Although she is barely five feet tall, she wears her fashionable clothes, usually designed by Yves St. Laurent, with considerable flair. "I've always been interested in fashion," she has said. "The day when dresses, or whatever takes their place, are no longer of interest to me, I'll have one foot in the grave." Denying her reputation as an assertive and aggressive woman, she describes herself as "passive, shy, and modest." The fall of France in 1940 prevented her from marrying the father of her first child, Alain-Pierre Denis, who was born in 1941. Because her son was illegitimate, Mme. Giroud could not obtain ration cards for him and he soon developed rickets. Always frail, he was killed in a skiing accident in 1972. After the war, she was married for six years to a "very seductive Russian." From that marriage, she has a daughter, Caroline Eliacheff, now Mme. Jacques Nassif.

Although Mme. Giroud is not opposed to marriage, the institution itself is not "important" to her. "I don't want to marry," she has said. "I want to be myself, not Mr. So-and-So's wife. . . . Men prefer marriage because they do not have to make an effort to keep their wives." She lives alone in a modern block of flats near Montparnasse and maintains a vacation home, which she seldom has time to enjoy, in Antibes. Despite continual journalistic speculation about a possible bid for elective office, Mme. Giroud steadfastly refuses to discuss her plans. "I haven't the slightest desire to know [the future]," she once remarked. "Life isn't tomorrow, it's today, this moment. . . . Smooth, fragile and tender like my newest grandson."

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GOODMAN, ANDREW

Feb. 13, 1907- Business executive; philanthropist
Address: b. Bergdorf Goodman Company, 754 Fifth Ave., New York 10019

For nearly three-quarters of a century Bergdorf Goodman has been New York City's temple of *haute couture*. Since 1951 it has been under the guidance of Andrew Goodman, the son of the store's founder, Edwin Goodman. As president and sole owner of the elegant Fifth Avenue shop, Andrew Goodman managed the firm's expansion during the 1950's and 1960's without compromising its policy of "jewel box" perfection. In an era when small businesses are being devoured by conglomerates, Bergdorf Goodman was the last hold-out among the nation's quality specialty stores, but in 1972 it merged with the Broadway-Hale department store chain of Los Angeles. Long a leader in New York business activities and Jewish philanthropies, Andrew Goodman is a former board chairman of the Fifth Avenue Association and the Better Business Bureau of New York, and he is executive director of the United Jewish Appeal and vice-president of the American Jewish Committee. Goodman became chairman of the board of Bergdorf in March 1975, and Ira Neimark, former executive vice-president of B. Altman & Co., succeeded him as president and chief executive officer.

The only son of Edwin and Belle Dorothy (Lowenstein) Goodman, Andrew Goodman was born in New York City on February 13, 1907. He has one older sister, Ann Goodman Farber. Goodman's father, the son of a Lockport, New York merchant, had come to New York City around the turn of the century and apprenticed himself to Herman Bergdorf, a women's tailor with a shop at Fifth Avenue near Nineteenth Street. Within a short time Goodman had become a partner in the new firm, Bergdorf Goodman, and in 1903 he bought out Bergdorf, who is said to have preferred wine drinking and pinochle playing to the rigors of dressmaking. Goodman moved his shop from lower Fifth Avenue to the newly fashionable area of Fifth Avenue just south of Fifty-seventh Street. In rented rooms over a millinery shop called Ufland's, opposite to where Saks Fifth Avenue now stands, the small dressmaking and furrier firm of Bergdorf Goodman prospered and grew.

Thanks to the success of Bergdorf Goodman, Andrew Goodman grew up in affluence and, according to Stephen Birmingham (New York *Times Magazine*, September 26, 1971), "showed certain signs of enjoying the good life of a rich young man around town." For about a year and a half he attended the University of Michigan, until his father pulled him out for not attending to his studies with proper seriousness. Goodman *père* then sent his son to Paris to be apprenticed to the celebrated fashion house of Jean Patou. During his year in the French capital, Andrew apparently learned little about *haute couture* but a good deal about the customs of the *jeunesse dorée* of Paris society.

When Andrew Goodman returned from Paris he joined Bergdorf Goodman not because he wanted to, as Stephen Birmingham has suggested in his New York *Times Magazine* article, but because he was "of a generation in which dutiful Jewish sons did what their patriarchal Jewish fathers told them to." In any case, when Andrew started with the firm—around 1926—it was in an exciting phase. Until a few years before, rich women had always bought their important clothes custom-made, spending long hours in measuring and fitting sessions. But during the 1920's the pace of life for women began to quicken, and Edwin Goodman came up with the idea that ladies might prefer to forego the interminable fitting sessions if they could buy elegant and expensive apparel off the rack. The idea caught on like wildfire. By 1927 Bergdorf Goodman was selling $3,000,000 worth of clothes annually and the following year sales jumped to $5,000,000. With all the new business, Goodman needed to expand, and he therefore built an imposing structure on Fifth Avenue between Fifty-seventh and Fifty-eighth streets, on the former site of the Cornelius Vanderbilt mansion. The new Bergdorf Goodman building had a white marble and sandstone exterior, and on the inside was decorated in an elegant classical manner.

The new store opened in 1928, and in its handsome new quarters Bergdorf Goodman continued to prosper, catering to the fashionable wives and mistresses of America's rich men. The atmosphere was deliberately cozy—Edwin Goodman liked to say that the store was to look as much like home to his clients as possible—and the store head would descend from his fifth floor office to wait on his best customers personally. The homelike atmosphere was enhanced by the fact that the members of the Goodman family themselves lived above the store in a spacious sixteen-room apartment on the top floor.

Except for time out during World War II, in which he served as a lieutenant in the United States Navy from 1944 to 1946, Andrew Goodman remained with the family business, learning under his father's tutelage. In 1951 he succeeded him as president of Bergdorf Goodman, and in 1953, at the father's death, Andrew also became chairman of 754 Fifth Avenue Inc., the company that owns the prime real estate on which Bergdorf is situated and the building itself. As head of Bergdorf Goodman, Andrew Goodman set out to cater to a vast newly affluent class of women, many of whom found themselves intimidated by the hauteur of his father's store.

The first step toward establishing the store's new image was the Miss Bergdorf Shop, which opened in 1955. Offering moderately-priced apparel and accessories, Miss Bergdorf was dedicated to "people who have more taste than money and are on their way up." So successful was the shop that within three years customers were trying on clothes in the telephone booths, for lack of space in the dressing rooms. Early in 1959

Bergdorf Goodman began a $1,000,000 expansion project that saw the store taking over the eighth floor of Tailored Woman, its tenant to the south, and the seventh floor of the Paris Theatre to the west. After the expansion the Miss Bergdorf Shop had a dozen more fitting rooms, as well as new space for merchandise. In addition, the Boys and Girls Shop, started as a small gift shop for doting grandmothers in 1953, was expanded to a whole floor. Also enlarged were the beauty salon, bridal department, fur department, and men's department.

Bergdorf Goodman further modified its image in 1966 when it established Bigi, a mod shop for teen-agers, featuring piped-in rock music and colorful displays of merchandise. A year and a half later, in November 1967, Goodman announced plans for the store's largest and most ambitious program of expansion, reconstruction, and modernization. By taking over the lease of the Tailored Woman, which had rented the section of the building at Fifth and Fifty-seventh Street, the store gained about 53,000 square feet of space to give it a total of 120,000 square feet of selling space. At a cost of $2,500,000 the store was refurbished. Some departments were relocated, and others, like Miss Bergdorf, Bigi, and the men's department, were given needed new space.

By 1969 Bergdorf Goodman was the only large, quality specialty store in the United States to remain independently owned. Nor had the firm built branch stores, preferring to remain, as Goodman put it, "a jewel box operation as near perfection as possible." (Goodman had, however, at one time considered a branch store in Chicago, virtually a large, ambitious replica of the New York store, to be run by his only son Edwin Andrew. But Edwin withdrew from the family business in 1967 to do antipoverty work and later became general manager of WBAI-FM, New York's underground, listener-supported radio station.) In March 1971 Andrew Goodman therefore somewhat shocked the New York business and social community when he announced that, pending Federal Trade Commission approval, his company would become part of Broadway-Hale Stores of Los Angeles, the largest department store chain in the West, now known as Carter Hawley Hale Stores, Inc. At F.T.C. hearings the following February, Goodman asserted that without the merger, he would be forced to sell the Bergdorf Goodman building to real estate developers who would tear it down and put up a high-rise office building. Edward W. Carter, president of Broadway-Hale, testified that Bergdorf Goodman had a low profit level—well under 4 percent on sales of $32,000,000 in 1970—principally because it had no branch stores. If the merger were to be approved, Carter said, his conglomerate would invest $40,000,000 to $50,000,000 to open three large Bergdorf branches in the New York City area.

In April 1972 the F.T.C. approved the merger, saying that otherwise Bergdorf might go out of business because of its "unstable financial condition." The Goodman family received $12,600,000 in Broadway-Hale stock for the store, and it retains ownership of the Bergdorf Goodman building, which is leased by the parent company. Under the terms of the agreement, the store's traditional merchandising and operating policies are to remain unchanged and its management autonomous.

ANDREW GOODMAN

Scandal rocked Fifth Avenue in October 1974 when Bergdorf Goodman and two other expensive specialty stores, Bonwit Teller and Saks Fifth Avenue, were accused by a federal grand jury of violating the Sherman Antitrust Act by engaging in a conspiracy to fix prices on women's clothing. The indictment charged that for a five-year period beginning in the late 1960's, the three stores conspired among themselves to fix prices of women's ready-to-wear, pressured several manufacturers into forcing other retailers to maintain the same high prices, and even agreed to hold clearance sales on the same days. Named in the indictment were the merchandising manager of Saks, and Leonard J. Hankin, the long-time executive vice-president of Bergdorf Goodman. A spokesman for Bergdorf refused to comment on the charges but called Hankin "a loyal and effective executive [who] will continue to carry out his responsibilities with Bergdorf as he responds to the indictment."

Although Goodman was originally to have remained chief executive officer of the company until 1977, he announced at a press conference on January 28, 1975 that on March 3 he would become chairman of the board and be succeeded as president by Ira Neimark, executive vice-president of B. Altman & Co., the large New York department store. At the same time it was revealed that Bergdorf Goodman, which only a few months earlier had opened its first suburban store in White Plains, New York, now planned to open four to six more on Long Island and in Boston and New Jersey. Because of its projected expansion the company was realigning its executive staff and increasing the size of its management.

Active in philanthropies and New York City business affairs, Goodman has for some years spent about half his time in such activities. A director and past chairman of the Fifth Avenue Association and the Better Business Bureau of New York, he is also on the board of the New York City Public Development Corporation and a past president of the Uptown Retail Guild. He is a director of the Guardian Life Insurance Company, Carter Hawley Hale Stores, Inc., and H. M. Rayne, Ltd., a trustee of the Central Savings Bank, and a member of the advisory board of Manufacturers Hanover Trust Company.

A longtime trustee of the Fashion Institute of Technology, Goodman endowed a chair in his father's name in 1953, and every year since then he has awarded $1,000 to the outstanding student in fashion buying and merchandising. In order to encourage young American design talent, during the late 1950's he established the Bergdorf Goodman Tournament of Fashion, which presents awards to outstanding student fashion designers. In 1957 Goodman was decorated with the Star of Solidarity by the Italian government for his introduction of Italian fashions in the United States, and in 1960 he received the Tobé award for his contributions to the American fashion industry.

Andrew Goodman is trustee-at-large of the Federation of Jewish Philanthropies, executive director of the United Jewish Appeal, vice-president of the American Jewish Committee, and chairman of the board of the National Jewish Hospital in Denver. He has also been active in campaigns of the American Red Cross, the Greater New York Fund, and other philanthropic organizations. In 1972 he received the Herbert H. Lehman Human Relations award of the American Jewish Committee. At about that time in an interview for the New York *Post* (April 11, 1972) he remarked that "some people have a social consciousness and others don't" and described his own belief in the importance of giving as "part of the Jewish tradition."

Since September 29, 1935 Andrew Goodman has been married to the former Consuelo ("Nena") Mañach, a Spanish-born beauty whom he met in Cuba. In addition to their son Edwin Andrew, the Goodmans have three daughters, Vivien Goodman Malloy, who is Mrs. Goodman's child by a former marriage, Mary Ann ("Minky") Goodman Taylor, and Pamela Goodman Lichty. Two of the sons-in-law, Harry Malloy and Gary Taylor, were at one time employed by Bergdorf Goodman but left the store to take up, respectively, insurance and forestry. The Goodmans have eleven grandchildren. During the week they live in their large apartment atop the Bergdorf Goodman building, often entertaining at small luncheons and dinners and occasional large cocktail parties. They spend their weekends at Rye, New York, where they own a rambling country house with a swimming pool and a tennis court. Goodman has been described as a cheerful, handsome man who dresses conservatively and talks easily on a wide range of subjects. He is a member of the Westchester Country Club.

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GORDY, BERRY, JR.

1929- Business executive
Address: b. Motown Industries Inc., 6464 Sunset Blvd., Hollywood, Calif. 90028

The most successful black enterprise in the United States is Berry Gordy's Motown Industries Inc., with its annual sales volume of approximately $50,000,000 and its 325 employees. Though it is diversifying into other fields, especially motion pictures, the base of the Motown entertainment empire is the Motown Record Corporation, founded by Gordy in 1959. During the 1960's Motown—a contraction of "Motor Town," meaning Detroit—injected new lifeblood into American pop music through the "Motown Sound," a distinctive R & B style then purveyed most successfully by Diana Ross and the Supremes and carried forward in the 1970's, with changes, by such groups as the Jackson Five. Writing in the *Guardian* (May 1, 1972), Geoffrey Cannon summed up the important intercultural role that Gordy has played: "Black harmony music was first sung in church; but most of the black groups who were successful up to the 1960's in America were owned by white businessmen who turned their singing towards comedy or novelty, on the prima facie sensible notion that any sound that smacked of Gospel music would be unfamiliar and unattractive to the predominantly white national audience. It took Berry Gordy, a black man who has always put business first, to break a Gospel sound out from this ethnic barrier."

Like his company, Berry Gordy Jr. was nurtured in Detroit's black ghetto, where he was born in 1929. When asked to describe the "Motown Sound" a few years back, Gordy said, "It's rats and roaches, love, guts, and talent. . . . We haven't forgotten where we came from. We were like a thousand other kids on the streets of the Brewster and Douglas Projects. . . . Don't misunderstand rats and roaches. It's not just climbing up out of poverty, escaping from it—it's being young, creating, doing things with dignity. It's pride."

In order to raise their children decently, both Gordy parents worked, the father as a plastering contractor, the mother as an insurance agent. Thus, as Gordy says, he learned how to be a businessman early in life "through osmosis." But his first aspirations were to boxing and songwriting. Dropping out of Detroit's Northeastern High School in his junior year, he entered the prize ring as a featherweight and won twelve fights, lost one, and "was robbed on two," as he recalls, before being inducted into the United States Army, in 1951.

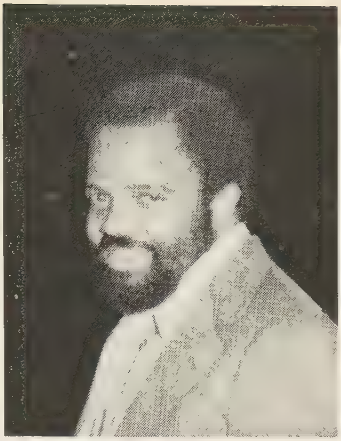
When he was discharged from the Army, in 1953, Gordy opened a record store in Detroit with money saved from his Army pay and borrowed from his father. An aficionado of the music of such artists as Stan Kenton, Charlie Parker, and Thelonius Monk, he invested most of his capital in a jazz inventory, only to discover that people were asking for "things like

Fats Domino." Thus, while his store went bankrupt in 1955, he emerged from the financial disaster with a budding knowledge of a field to which he had previously been oblivious. That field, originally called "race music" in the record catalogs, was becoming known as rhythm-and-blues or R & B and, when adapted to the country-and-western style by white singers like Bill Haley and Elvis Presley, rock 'n' roll. Still considered somewhat disreputable when Presley gained national attention in 1956, rock 'n' roll became respectable in the 1960's by way of England and the Beatles.

After his record shop went bankrupt, Gordy worked first as a plasterer with his father and then as a chrome trimmer at the Ford Motor Company. He relieved the monotony of the Ford assembly line by making up songs in his head, and some of the compositions, when perfected, were recorded by local singers and groups he had met in the nightclubs he frequented. Dissatisfied with the way some of the songs were handled, he began producing his own recordings in a rented recording studio with hired musicians and singers. His master recordings of Jackie Wilson singing songs by Gordy and his sister Gwen were sold to Decca Records and, when issued on Decca's Brunswick label, boosted Wilson to success. The first big Wilson hits were renditions of Gordy's "Reet Petite," "Lonely Teardrops," and "That's Why." Later Marv Johnson, on the United Artists label, made hits of Gordy's songs "I Love the Way You Love" and "You Got What It Takes."

A teenaged singer with whom Gordy was working, William "Smokey" Robinson Jr. (now a vice-president of Motown) suggested to him that he form his own company for manufacturing and marketing records. Following the suggestion, Gordy in 1959 borrowed $700 from his family and founded Motown in a bungalow on Detroit's Grand Boulevard. Gordy's company eventually spread to eight other buildings on the same street to accommodate its various divisions: Jobete, music publishers; Hitsville USA, a recording studio; the Motown Record Corporation, umbrella for the labels Motown, Gordy, Tamla, VIP, and Soul; a song-writing team headed by Brian and Eddie Holland and Lamont Dozier; musical accompanists, including an orchestra conducted by Gil Askey; International Talent Management Inc., which sought out and handled new young black performers (and a smattering of white ones); and the Motown Artist's Development Department, a finishing school where the company's potential stars were trained in grooming, charm, deportment, and so on, until they emerged as polished pros.

The first Motown issue was "Bad Girl," recorded by Smokey Robinson and the Miracles in 1959. That disc, which carried Motown's Tamla label locally, in Detroit, was distributed by Chess Records nationwide, where it was ninety-third on the charts for two weeks before sinking into oblivion. Motown's first gold record, issued nationally on the Tamla label, was "Shop Around," cut by Robinson and the Miracles in 1960. Subsequent hits issued on Motown labels included the Marvelettes' "Please Mr. Postman" (1961); Stevie Wonder's "Fingertips, Part 2" (1963) and "For Once in My Life" (1968); Marvin Gaye's "How Sweet It Is To Be Loved By You" (1964) and "I Heard It Through the Grapevine" (1968); Mary Wells's "My Guy" (1964); Martha Reeves and the Vandellas' "Dancing in the Streets" (1964); the Temptations' "My Girl" (1965); the Four Tops's "Reach Out, I'll Be There" (1966); and Tammi Terrell and Marvin Gaye's "Your Precious Love" (1967).



BERRY GORDY JR.

By far the most popular exponents of the Motown Sound in the 1960's were Diana Ross and the Supremes, the most successful of all female singing trios internationally, with record sales totalling more than 12,000,000, second only to those of the Beatles. The glamorous Miss Ross led the sweet-harmonizing Supremes through an incredible solid gold string of singles, beginning with "Where Did Our Love Go?" in July 1964. Within twelve months they cut five more chart-topping discs: "Baby Love," "Come See About Me," "Stop in the Name of Love," "Back in My Arms Again," and "I Hear a Symphony." Their later hits included "My World Is Empty without You" (1966), "The Happening" (1967), "Love Child," (1968), and "Someday We'll Be Together" (1969).

The Jackson Five turned out to be the most lucrative property in the Motown stable during the early 1970's, recording such hits as "I Want You Back," released in November 1969, "I'll Be There" (1970), and "We're Almost There" (1975). The Motown group that continued to win more Grammy awards than any other, however, was the durable Gladys Knight and the Pips, which began to record on the Soul label in 1967 after having six years of experience with other record companies. Their version of "The Way We Were" reached the number two position on the charts in June 1975. But Gladys Knight and the Pips eventually left Motown, and in July 1975 the Jackson Five announced that they would move over to Epic Records after their Motown contract expired.

Gordy moved his headquarters to Los Angeles in 1972, when Motown began producing motion pictures. The first film, released by Paramount in October 1972, was *Lady Sings the Blues,* a cinematic biography of Billie Holiday starring Diana Ross. It had five Academy Award nominations and grossed more than $8,500,000. In June 1975 cameras began to roll on a new Gordy film production, "The Bingo Long Traveling All-Stars and Motor Kings," a comedy about a black baseball team that barnstormed through the Midwest in the 1930's. Gordy made his debut as a movie director with the release of *Mahogany* (Paramount Pictures) in October 1975. The film, which was unmercifully panned by many critics, followed the rise of a black fashion model to superstardom.

Gordy, who, as board chairman and president, used to supervise almost all aspects of his company's operations, has been delegating more and more of his work to his associates. Chief among his six vice-presidents are two white men, Michael Roshkind, a former television news executive who is Gordy's spokesman and alter ego in important projects, and Berle Adams, executive vice-president and chief operating officer. Adams was formerly an executive with the William Morris Agency and MCA Inc. Suzanne de Passe, a black woman, is vice-president in charge of Motown's creative operations. Among personnel changes on the company's creative level the most important has been the departure of the Holland-Dozier-Holland song-writing team, which has been replaced by Norman Whitfield and Barrett Strong.

Berry Gordy Jr., who still looks like an in-shape boxer, is five feet seven inches tall and weighs about 140 pounds. He has been described by interviewers as "husky," "taut" and having "a Napoleonic head" and a "shy, engaging grin." By his former wife, Thelma, Gordy has a daughter, Hazel, who is married to Jermaine Jackson of the Jackson Five. In Hollywood, Gordy lives on the Bel Air estate that formerly belonged to Red Skelton, near the home of his friend Hugh Hefner. Gordy sometimes plays backgammon into the wee hours with Hefner, but friends say he does not share the *Playboy* publisher's ostentatious lifestyle, preferring to stay out of the public eye and limit his partying to private bashes. Explaining his inaccessibility to the press, Gordy's associate Michael Roshkind has said: "Berry's a very secure, self-sufficient guy. He's made a lot of money. He's not seeking any publicity, and right now he just feels his privacy is very important to him."

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GRAMM, DONALD

Feb. 26, 1927- Bass-baritone
Address: b. c/o Columbia Artists Management,
165 W. 57th St., New York 10019

His impeccable musicianship, tonal beauty, and clarity of diction in five languages have made the American bass-baritone Donald Gramm a favorite with discriminating audiences and critics for more than two decades, but he did not achieve national celebrity until 1972, when he gave a series of ten mini-recitals following installments of PBS television's *Masterpiece Theatre.* Known for his versatility, he ranges in recitals from Johann Sebastian Bach to Charles Ives, and in opera—to which, as a remarkably gifted singing actor, he came relatively late in his career—from Mozart to Alban Berg. Gramm, who has long been a fixture on the community concert circuit and in the opera companies of San Diego, Boston, and New York, is equally at home in recitals, symphony concerts, oratorio, and opera. Willing to tackle any assignment, no matter how avant-garde or fiendishly difficult, he has been associated with the American or world premières of such operas as Martinu's *The Marriage,* Berg's *Lulu,* Milhaud's *Medea,* Martin's *The Tempest,* Orff's *Der Mond,* and Giannini's *The Taming of the Shrew.*

Of German descent, Donald Gramm was born to Rinold H. and Victoria (Danneker) Grambach Gramm on February 26, 1927 in Milwaukee, Wisconsin. His great-grandfather had emigrated from Germany as a cabinet maker but settled in Wisconsin as a farmer; the singer's father was a Milwaukee high school teacher, and his older brother, Paul, a dean at the University of Wisconsin. From 1935 to 1944 Donald Gramm studied at the Wisconsin College of Music-Conservatory in his hometown. At eight he began to study piano, and he sang in the Methodist junior choir until his voice changed at thirteen. Encouraged by the church organist, who was also the choir director, he spent the next two years studying the organ. Resuming his vocal studies at fifteen, when his voice emerged as a bass, he studied with George Graham of Chicago.

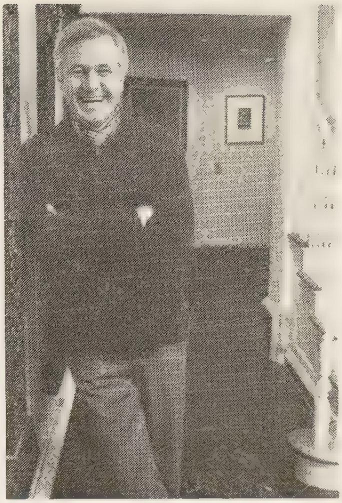
When Gramm was a sixteen-year-old senior in high school, Graham persuaded him to enter the Chicagoland Music Festival contest sponsored by a local radio station. His singing of a show piece called "The Horn" so impressed the judges that he not only won a medal but was given a contract to sing at the Old Heidelberg restaurant, a Chicago landmark, where he specialized in songs from operettas. Every weekend he commuted from Milwaukee to Chicago, returning home in time to play the organ in the Evangelical church on Sunday mornings.

When he was seventeen, Gramm appeared in his first opera, singing the role of Raimondo the chaplain in *Lucia di Lammermoor* at Chicago's Eighth Street Theatre. He gave no further thoughts to becoming an opera singer and in 1944 entered the Chicago Musical College, where he was several times awarded the Oliver Ditson scholarship for voice study. While in school he gave solo recitals in the Chicago area and in Canada and Alaska, and in 1947 he won the Paul Lavalle Scholarship of the National Federation of Music Clubs, which provided him with $500 a year for three years of study. Included in the prize was an appearance on Lavalle's "Highways of Melody" on NBC radio in late May of 1947. That led to singing engagements on Chicago radio station WGN, which continued for the next eight years.

Dissatisfied with the curriculum of the Chicago Musical College, in 1949 Gramm dropped out of school before obtaining his degree, although he continued his master classes with Martial Singher as well as his church, concert, and oratorio commitments. In 1951 he made his New York debut, when he sang with the Little Orchestra Society under Thomas Scherman in their annual December performance of Berlioz' *L'Enfance du Christ*, a production in which he appeared each year. In the summer of 1952, while studying with Singher in Aspen, Colorado, he was heard by Joseph Rosenstock, the music director of the festival for that year. Scheduled to head the New York City Opera in the fall, Rosenstock invited Gramm to join the company. Gramm made his debut with the New York City Opera in the fall of 1952, as the philosopher Colline in *La Boheme*. He also sang the role of Count Almaviva in *The Marriage of Figaro*, and understudied the role of the doctor in *Wozzeck*.

For the next couple of years, Gramm continued to perform in both New York and Chicago, maintaining living quarters in both cities. Finally, in 1955, he gave up his Chicago commitments and moved to New York. That season he appeared with the New York City Opera in *The Golden Slippers*, and *La Cererentola*, and in mid-October he sang his first Figaro, which has since become one of his favorite roles. He remained with the company through its fall season in 1956 but when Julius Rudel came in as director, he left the company. He did, however, return to sing with the company briefly in the early 1960's and at various times since.

For almost two years Gramm did little opera work, concentrating instead on concerts, symphony engagements, and summer festivals. Then, in 1958, he returned to the lyric stage, beginning a long and continuing association with Sarah Caldwell and her then newly established Boston Opera Group (now the Opera Company of Boston). The production, which opened in July, was Offenbach's *A Voyage to the Moon*, in which he sang the role of the Earth King. Although it was the American première, it was by no means the first première in which Gramm had appeared. By 1958 he had sung roles in either the world or United States premières of Martinu's *The Marriage*, (on NBC-TV), Milhaud's *Medea*, Orff's *Der Mond*, Martin's *The Tempest*, Britten's *Gloriana*, Handel's *Joshua*, and Giannini's *The Taming of the Shrew*.



DONALD GRAMM

Over the next few years the list of the major American symphony orchestras with which Gramm sang as guest soloist continued to grow. He was also busily engaged with recital tours and appearing with leading American opera groups. A partial list of his accomplishments was published in *Music Journal Anthology* (1963): "Celebrated 50th performance with Boston Symphony at Tanglewood in August of 1962. Concert season is annually sold-out; last year was engaged by 32 organizations and managements to perform over 50 times in opera, oratorio, with major orchestras and in numerous solo recitals. In opera the artist has sung with the New York City Opera, Boston Opera, Opera Society of Washington, Tulsa Opera, Santa Fe Opera, Chicago Lyric, American Opera Society, New Orleans Opera, NBC Opera and others."

Popular with audiences and critics, Gramm also became a favorite of conductors and stage directors. The reasons were perhaps best explained in Richard Dyer's feature story on the singer in the New York *Times* (February 23, 1975), in which he quoted Sarah Caldwell, one of Gramm's two chief mentors, as saying, "Donald's high level of musicianship and intelligence, and his beautiful voice are attributes which make him the logical choice of a conductor. His remarkable ability for physical characterization and his deep interest in its development make him the logical choice of a stage director. This fusion of musical and dramatic qualities sets him apart as one of the most extraordinary singing actors of our time."

It was his other chief mentor, John Crosby of the Santa Fe Opera, in the city that he considers his artistic and spiritual home, who persuaded Gramm to appear in Berg's abrasive *Lulu*. When it had its American première on August 7, 1963 in Santa Fe, the singer was acclaimed for his performance as the victimized Dr. Schön, the only sympathetic role in the opera. Gramm told a writer for *Opera News* (December 15, 1973): "It was the most difficult new music I had ever done, and it also got me off on a new tangent of acting; I had preferred lighter comic roles." For his two mentors, Sarah Caldwell and John Crosby, both of whom tailor their seasons around his availability, Gramm has sung about fifty major roles that include virtually every important part written for a bass-baritone.

On January 10, 1964 Gramm made his debut with the Metropolitan Opera as Truffaldino, a member of the commedia del'arte troupe in Richard Strauss' *Ariadne auf Naxos*. Although his notices were favorable, the singer was not too pleased with the occasion. He explained to Richard Dyer: "That was a mistake, to make my debut in such a part. I got cast in all Ralph Herbert's old roles because I could fit into his costumes." He added: "But that first year I had to sing the Maharajah in Menotti's *The Last Savage*, and it called for a high F sharp that I could not fake. I'd been singing the easiest way—after all, in concert you can choose the keys you sing in; I had a comfortable way of tapering off notes at the top. The only place I'd had to sing anything like that F sharp was in the Beethoven Ninth, and I never had much success with it. But in "Savage" I began feeling a different way and singing a different way."

Remaining on the Metropolitan roster, Gramm also sang with the New York City Opera in its 1964 fall season, and in 1965 he appeared with the Opera Nacional in Mexico City. On November 4, 1975 he returned to the New York City Opera, singing the leading male role in the world première of Ned Rorem's *Miss Julie*, based on the Strindberg masterpiece. Among the many enthusiastic reviews was that of Harold C. Schonberg of the New York *Times* (November 5, 1965), who wrote: "Donald Gramm, a superior artist and singer, and an actor of power and finesse, took the role of John. Among the many splendid things about his performance was the fact that every single word he sang could be understood." The next month Gramm was back at the Metropolitan Opera House, to sing that season in *Arabella, La Périchole,* and *Manon Lescaut,* and, on the spring tour, Leporello in *Don Giovanni.* In addition to his opera appearances, he went on one of his many recital tours and made a recording of Bruckner and Reger works with the Philadelphia Orchestra.

Appearing in yet another important American première, which took place on November 30, 1966 in Boston, Gramm performed the declamatory or *sprechstimme* role of Moses in Arnold Schoenberg's only opera, *Moses und Aaron.* The event was an unqualified triumph. Other subsequent firsts for Gramm were the role of Gabriel in the American première of Schoenberg's oratorio *Die Jacobsleiter (Jacob's Ladder)* in 1968 at Santa Fe and a leading role in the 1970 world première of *The Fisherman and his Wife* by Gunther Schuller. In 1967 Gramm acquired a European reputation by singing Leporello at the Festival of Two Worlds, at Spoleto, Italy, and in 1969 he sang Don Basilio in *The Barber of Seville* at the Aix-en-Provence Festival in France.

Nevertheless, although he had sung with all the important American opera companies, given recitals in cities across the United States, as well as in Canada and Alaska, and performed with the nation's most prestigious symphony orchestras, Gramm was not enshrined in the national celebrity pantheon until 1972. Then, in the winter of that year, he appeared in a series of mini-recitals to fill out the television hour at the conclusion of PBS's enormously popular *Masterpiece Theatre.* He made only ten of those ten-minute spots, and taped them in two days, but they continued to be shown so often that Donald Gramm became a household name and was certified as a star. The reasons it had taken more than two decades to reach that category were explained by the article in *Opera News* (December 15, 1973): "But up until now he has not been considered a big-time opera star—partly because of his unabashed versatility, partly because he has been almost completely American-based, partly because he is modest and not flashy."

Having begun the 1972-73 Metropolitan Opera season by singing Zuniga in its opening night, new production of *Carmen,* Donald Gramm found his career accelerating, especially on the operatic stage. Among many other performances that season, he sang King Philip in the world première of the original French version of Verdi's *Don Carlo* with the Opera Company of Boston and appeared as Balstrode in the Met's revival of Britten's *Peter Grimes.* Reviewing the latter, a long-time admirer, Harold C. Schonberg of the New York *Times* (February 28, 1973), reported: "Mr. Gramm, that most reliable of singing-actors, was as convincing a Balstrode as one could desire. It is easy to underestimate this fine artist, because he does everything so well and in so unostentatious a manner." In the summer of 1973 he sang the role of Spencer Coyle in the American première of Britten's pacifist-minded *Owen Wingrave* with the Santa Fe Opera.

His equally full 1973-74 schedule included his first Papageno (another favorite role) in *The Magic Flute* at the Metropolitan and the American première of Monteverdi's opera "The Return of Ulysses" in Washington. He also sang in two recitals at Lincoln Center in celebration of composer Ned Rorem's fiftieth birthday and gave more than thirty solo recitals in the United States and Canada. In February 1974 he sang Sancho Panza in Massenet's *Don Quichotte* with Sarah Caldwell's Opera Company of Boston, capping that triumph by singing a much praised General Kutuzov in her American première production of Prokofiev's *War and Peace.* During the summer of 1974 he appeared in the "Mostly Mozart Festival" at Lincoln Center, at Caramoor, and repeated his interpretation of Kutuzov at Wolf Trap Farm Park, outside Washington, D.C.

In the following season, 1974-75, Gramm evoked superlatives from the critics for his performance as the drunken monk Varlaam in the Metropolitan's new production, in the original version, of

Moussorgsky's *Boris Godunov* and appeared as the Doctor in *Wozzeck* on the same stage. When Sarah Caldwell made her auspicious New York City conducting debut during the winter, leading the American Symphony Orchestra, Gramm was, appropriately, the guest soloist. He then sang his first *Falstaff* for her in Boston. On February 24, 1975 he gave his first Carnegie Hall concert, and his first in New York in ten years, winning glowing reviews from the critics. Other highlights of his 1974-75 season were Walton's *Belshazzar's Feast*, with the Memphis Symphony and Berlioz' *Romeo et Juliette*, with the St. Louis Symphony. In the early summer of 1975 Gramm sang Nick Shadow in Stravinsky's *The Rake's Progress* for his debut at the Glyndebourne Festival in England and repeated the role in a concert version at London's Albert Hall. Returning to the United States, he sang in Haydn's *The Seasons* for the closing night of the "Mostly Mozart" series at Lincoln Center.

Among Donald Gramm's recordings is the Deutsche Grammophon Gesellschaft album of *Carmen*, with the 1972 opening night Metropolitan cast and *Don Giovanni*, with Joan Sutherland, on London Records, to which he contributed his much publicized Leporello. For the Columbia label he has done *The Music of Arnold Schoenberg* and Stravinsky's *Oedipus Rex*, *Renard*, *Rossignol*, *Requiem*, and *Canticales*. Odyssey has released his performance in an all-Rorem recital, and on the Victrola label he is a soloist with the Chicago Symphony in Beethoven's Ninth Symphony, under Fritz Reiner. For RCA Victor he has sung in Berlioz' *Damnation of Faust* with the Boston Symphony under Charles Munch, with whom he was a special favorite years ago at Tanglewood. Kapp Records' release of Handel's *Messiah* with the Zimbler Sonfonietta features Gramm as one of the soloists.

Donald Gramm, whose life both on and off stage centers completely around music, is a somewhat short and compact man with brown eyes and graying hair. Interviewers have invariably found him convivial and easy-going in manner. A bachelor, Gramm maintains a townhouse on New York's Park Avenue and a country home in Connecticut, both of which are filled with paintings and artifacts of the Southwest, acquired during his annual summer appearances with the Santa Fe Opera Company. He also collects American pressed glass. Gramm often entertains his guests with silent films, playing the accompanying mood music on the piano. When he plays and sings along with his guests, he favors American folk songs. Gramm has a large library of American art songs from the 1920's and 1930's. An inveterate "do-it-yourselfer," he likes to construct furniture for both his homes.

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Who's Who in America, 1974-75

GRASSO, ELLA T(AMBUSSI)

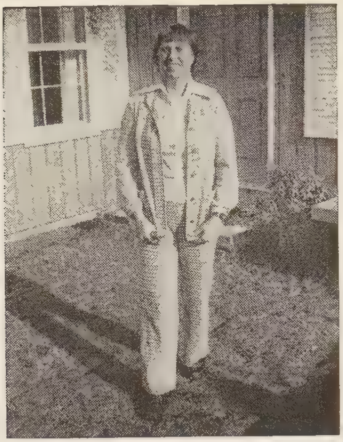
May 10, 1919- Governor of Connecticut
Address: b. State Capitol Bldg., Hartford, Conn. 06115

The first woman ever to become an American governor on her own, and not as the wife of a previous incumbent, is Ella T. Grasso, a liberal old-style Democratic pro who won the Connecticut gubernatorial election in November 1974 and took office two months later. The "open door" policy of her administration as governor represents a continuation of the public availability for which she has been known throughout her long career in elective office, as a state representative, as Connecticut secretary of state, and as a United States Representative in the Ninety-second and Ninety-third Congresses.

Ella Grasso acquired her present last name through her marriage to Thomas Grasso, a school principal, now retired. An only child, Mrs. Grasso was born Ella Rosa Giovanna Oliva Tambussi in Windsor Locks, Connecticut on May 10, 1919. Her parents, Giacomo and Maria (Oliva) Tambussi, were Italian immigrants, both born near Tortona in the Piedmont. "My father was a baker," Mrs. Grasso recalls, "so we always had enough to eat. We were comfortable, because we had no major illnesses and he could work." She says her mother was "a great reader" and her father "pretended he could read and write." The Governor, proud of her working-class background, boasted to Fern Marja Eckman of the New York *Post* (July 27, 1974), "It took me years to learn that 'youse' is not the plural of 'you.' "

Growing up in Windsor Locks, Ella was surrounded by immigrants from many countries, including relatives and friends who had known her parents in Italy. "Living in a community like that," she has said, "you don't have to worry about your roots. They're there. Solid." A bright child, she was inspired by her mother with a determination to go far academically. On the basis of her high grades at St. Mary's parochial school in Windsor Locks, she was admitted on scholarship to the elite Chaffee School in nearby Windsor for her college prep work. From Chaffee she went to Mount Holyoke College in South Hadley, Massachusetts, where she majored in sociology and economics and made Phi Beta Kappa in her junior year. She took her B.A. degree *magna cum laude* in 1940 and her M.A. in 1942. In graduate school she worked as a departmental assistant and a laboratory instructor in statistics.

During World War II Mrs. Grasso was state assistant director of research in Connecticut for the federal War Manpower Commission. Meanwhile her interest in politics was growing, through her association with the League of Women Voters, which she joined in 1943. "I am grateful to the League," she has said, "because through the training I received there, I developed a real understanding of issues. And more than that,



ELLA T. GRASSO

how to translate that into action. Positive action. I think that is why I went into government, because I realized early on that if I was concerned with problems, the best way of getting them solved was to be part of the decision-making process."

After a flirtation with the Republican party, Mrs. Grasso followed her true "inclination," as she has put it, into the Democratic party, where she became a protégée of state party chairman John Bailey. Following several years of yeoman service to the well-oiled party machine, writing campaign speeches and generally getting out the vote for other candidates, Mrs. Grasso became a candidate herself. Elected to two terms in the House of Representatives of the Connecticut General Assembly, in 1952 and 1954, she was the assistant house leader during her second term. Among the bills she introduced were measures to eliminate the antiquated county governmental structure in Connecticut, to reorganize the municipal court system into a district court system, and to set up a state office of mental retardation.

In 1958 Mrs. Grasso was elected Connecticut's Secretary of State, an important state office that has been filled exclusively by women since 1938. Twice reelected, with slate-leading pluralities, she served twelve years in the post, becoming in the process one of the best known politicians in the state. The performance of her constitutional functions, including commissioner of elections and many ceremonial roles, brought her wide exposure to the public and acquaintance with local politicians throughout the state. Beyond fulfilling her constitutional duties, she turned her office on the first floor of the State Capitol Building in Hartford into a "people's lobby," where ordinary citizens could come to air grievances or seek advice.

Throughout her years as secretary of state, Mrs. Grasso chaired the Democratic state platform committee. On the national level she was a Democratic committeewoman from 1956 to 1958; a member of the platform committee in 1960; and co-chairman of the resolutions committees at the Democratic National conventions in Atlantic City, in 1964, and Chicago, in 1968. The overriding issue at the 1968 convention was the war in Vietnam, an issue that overflowed into the streets of Chicago, where police clashed violently with peace demonstrators. Mrs. Grasso was instrumental in pushing through a minority report opposing continued United States involvement in Vietnam, and she was among those who walked out of the convention in protest against the riot-provoking tactics of the police.

Mrs. Grasso was reluctant to run for Congress for fear of disrupting her family life, but she was a proven vote-getter and political friends persuaded her that 1970 was a good year in which to take that step. Thomas J. Meskill, a popular Republican, had won the 1966 and 1968 elections in Connecticut's Sixth District—in which Democratic voters outnumbered Republicans—but he was leaving the Congressional fray to run for governor (successfully, as it turned out). In place of Meskill, Mrs. Grasso faced Richard C. Kilbourn. Campaigning on the issues of inflation, unemployment, and accelerated withdrawal from Vietnam, she drew 51.1 percent of the vote and defeated Kilbourn, 96,969 to 92,906. In her reelection two years later she increased her margin of victory more than eleven times, receiving 47,507 more votes than her opponent.

In Congress, Representative Grasso served on the Education and Labor Committee and on the Veterans Affairs Committee. With unemployment in her district running markedly higher than the national average because of cutbacks in defense-oriented industries, she was among those in the forefront of the Congressional forces responsible for the Emergency Employment Act of 1971 as well as such economy-spurring measures as a merchant-ship construction appropriation and a higher appropriation for Amtrak. Other legislation and legislative proposals sponsored or supported by Representative Grasso included the Emergency Education Act of 1971; the Fair Labor Standards amendments of 1971, which increased the minimum wage to two dollars an hour and extended benefits to six million workers previously not covered by the minimum-wage law; the Higher Education Act of 1972; acts appropriating money for the medical battles against sickle-cell anemia and Cooley's anemia; and measures to increase educational and other benefits for veterans and Social Security, medical, and other benefits for the elderly.

Her voting record in Congress received an 80 percent rating from the liberal Americans for Democratic Action. The AFL-CIO, which supported her in her electoral campaigns, generally approved of her stands on matters of interest to labor, with the outstanding exception of her vote against the SST. That vote was a difficult one for her, because many of the millions of federal dollars for the development of the supersonic transport would have gone to the aircraft industry in Connecticut. A similar dilemma presented itself in the issue of defense spending cutbacks.

Peace partisans were not pleased with her ambivalence on that issue, nor with her failure to rush back to Washington from Connecticut—where she spent as much time as possible keeping in touch with her constituency and its problems—for some of the antiwar votes, but they could not fault her vote for the limitation of Presidential war-making powers.

The Women's Lobby, which promotes feminist legislation, ranked her in the bottom third of its Congressional list, largely on the basis of her absence during a child-care vote and her quiet but unequivocal opposition to abortion. As a Catholic, she was bound to the view that "a fetus is a life that deserves the protection of society." As a public servant, however, she felt equally bound to the duty of respecting the legality of abortion as upheld by the Supreme Court.

A poll conducted by the Hartford *Times* in the spring of 1973 on the gubernatorial chances of leading Connecticut Democrats placed Ella Grasso far ahead of the field and indicated that she could beat Governor Thomas J. Meskill by a wide margin. But many state party leaders were reluctant to give their blessing to her gubernatorial aspirations. At least one was reported to be worried "about how we [are] . . . going to go into the governor's office and swear at her." Announcing her candidacy anyway, in January 1974, she took her case to the people, trounced other Democratic hopefuls in a key primary, in the spring of 1974, and was nominated by acclamation at the Connecticut Democratic Convention, on July 20, 1974. The Republicans chose Representative Robert H. Steele to run against Mrs. Grasso after Governor Meskill withdrew from the race. Meskill's popularity had declined sharply during his administration for several reasons, including an increase in the sales tax to 6.5 percent, the highest in the country, as a means of whittling down the state's huge deficit without introducing an income tax.

Early in her campaign, noting the attention she was receiving in the national media as a woman candidate, Mrs. Grasso tried to disassociate her sex from her qualifications for governor. "The judgment will be made of me as an individual," she said on one occasion, "on the basis of what I have accomplished in my career in public life and on the basis of what I'll be saying to the voters." Pointing out that she was not a member of the women's liberation movement, she was careful to explain that she was not antipathetic to that movement. "It's done a great deal in a short time to provide equal opportunity for women, and I feel I've been a beneficiary. Whereas four years ago I might have had some difficulty in advancing a viable candidacy as a woman, it's a non-issue at this time. I give silent thanks for that." Her sex was exploited negatively by some of Steele's supporters, who flaunted a bumper sticker reading, "Connecticut can't afford a governess."

The campaign did not raise many issues. Mrs. Grasso, of course, had an implicit issue in the Meskill administration, with which Steele was linked if only by his party affiliation. She found another issue in overcharging by Connecticut's three major electric companies. After a private investigation commissioned by her revealed that the companies had overcharged a total of $19,000,000 over a period of three years, she vowed to reform or replace the Public Utilities Commission, which she held responsible. For his part, Steele labeled Mrs. Grasso "Spenderella," an epithet suggesting that she would plunge the state back into debt by reversing the Meskill administration's policy of reducing allocations for welfare, public transportation, higher education, and the like.

At the polls on November 5, 1974 Ella Grasso defeated Steele, 631,362 votes to 431,142. She was sworn in as Connecticut's eighty-third chief executive on January 8, 1975. In her inaugural address she promised a government that would be more responsive to the people than its predecessors but that would keep within the fiscal limits demanded by the times, and she warned that Connecticut must prepare itself for austerity: "We share with the rest of the country an economic crisis with roots in international developments over which we have no control."

Outgoing Governor Meskill had boasted that his administration's frugality had not only wiped out the deficit inherited from the Democrats four years before but that it also made it possible for him to hand over a surplus to Governor Grasso. Mrs. Grasso disputed that boast on inauguration day, when she said, "Our state is in disarray. The financial condition of state government today is unsound. A balanced budget and an operating surplus do not exist." The budget she presented to the state legislature on February 13, 1975 was for a record $1.43 billion. To close a prospective gap of $150,000,000 between that figure and actual state revenues, she proposed a 1 percent rise in the sales tax, among other measures. Looking for ways to economize in state spending, she began with herself, rejecting a $7,000 increase in her salary of $35,000. Told that she could not legally reject the raise, she accepted it and then turned the money back to the state treasury.

On February 28, 1975 Governor Grasso announced a proposal for solving the situation in which utility rates climbed ever upward while the power companies never seemed to have enough money for escalating capital-improvement and operating costs. She would, she said, ask for legislation that would enable Connecticut to borrow money for use by the companies in construction programs and that would insure that one-third of the tax money paid by the companies would remain in the communities in which the construction was done. Also, she would form management audit teams to monitor closely the finances of the companies. In addition, on a wider scale, she said that she would seek to establish an office of consumer ombudsman. In keeping with her campaign promise of "open government," Governor Grasso asked the legislature for a "right to know" law that would open government meetings and records at all levels to the scrutiny of the citizens of Connecticut.

Risking, and sometimes incurring, the wrath of party bosses in Connecticut's big cities, Governor Grasso bypassed the customary patronage channels in filling the jobs in her government. She was especially cautious in filling the top positions, often going beyond the Democratic party and even outside Connecticut to find qualified persons. Women's groups were also angered at her failure to appoint job candidates they suggested to her. At the end of her eighth week in office, when many posts remained unfilled, she explained to a reporter that, after the experience of Watergate, people expected her to treat job-filling seriously. "People expect skills," she said. "Purely political appointments of persons with no credit other than party affiliation are no longer part of our modern politics."

Ella T. and Thomas A. Grasso were married on August 31, 1942. They have two children, James and Suzanne, both of whom are teachers who continue to live at home with their parents. Aside from the governor's mansion in Hartford, where the Grassos live part of the time, home is a big new Dutch Colonial house in Woodland Hollow, on the outskirts of Windsor Locks. To relax, the Governor often pulls weeds on the grounds of the Woodland Hollow home. Ella Grasso is a member of the American Association of University Women, the Connecticut Council of Catholic Women, the Order of the Sons of Italy, the Connecticut Association for Children with Perceptual Learning Disabilities, Kappa Delta Pi, Alpha Delta Kappa, and the Mount Holyoke Club of Hartford.

Governor Grasso, who speaks impeccable Italian fluently, has a voice that is, like her personality, vibrant. "Warm and open in private, far better looking than her libelous photographs . . . , she talks with charm and verve," Fern Marja Eckman wrote in her New York *Post* profile. But the Governor has her dark moods. Her husband describes her as a "worry wart" as well as "a very pleasant woman," and the Governor concedes that she is "the greatest political worrier in history." On the job she is, according to those who have worked with her and reporters who have observed her, "demanding," "a perfectionist," and "not especially patient." "She fusses and fidgets and pays meticulous attention to detail," an anonymous reporter wrote in the New York *Times* (November 6, 1974), "even if in the heat of a political speech she appears sometimes to be shooting from the hip." Some of her colleagues in the Connecticut General Assembly remember how she used to overwhelm them with an intelligent argument in caucus and then leave the room to let the argument sink in while male chauvinists in the group grumbled about women in politics. "I don't give any quarter and I don't expect any as a woman," she has said. "I expect to be treated as a person, and I usually am."

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GRIER, ROOSEVELT

July 14, 1932- Entertainer; former athlete
Address: c/o Gershenson, Dingilian & Jaffe,
120 El Camino Dr., Beverly Hills, Calif. 90212

Between 1955 and 1967, Roosevelt Grier, who is in private life a man-mountain of gentleness, was known to followers of first the New York Giants and later the Los Angeles Rams as one of the most formidable tackles in pro football. With his hulking presence, Grier hove into the view of the American public when he was serving as aide and "bodyguard" to Senator Robert F. Kennedy at the time of Kennedy's assassination in 1968. Rosey, essentially a nonpolitical person, and by temperament a taciturn though amiable one, came away from his association with Bobby Kennedy a concerned black citizen with an influential voice in community affairs, especially those affecting young people in the ghetto. But the socio-political activist is only one of his post-football facets, which include those of motion picture and television actor, pop singer and guitarist, and, most recently, expert at needlework. For Tina of California, he designs a line of Rosey Grier Needlepoint Kits, and he is the author of *The Rosey Grier Needlepoint Book for Men* (Walker, 1973).

The seventh of eleven children of Joseph and Ruth Grier, Roosevelt Grier was born on July 14, 1932 on a small farm in Cuthbert, Georgia where the Griers eked out a living growing corn, peanuts, and watermelons. His most vivid memory of the town of Cuthbert is that of riding with his father on a horse-drawn wagon every Saturday afternoon, selling watermelons: "I was very shy, and I used to slink down as we rode through the streets and my father would yell, 'Watermelons! Fresh watermelons!' He wanted me to yell too, but I wouldn't." Growing up, he was not "too much aware of prejudice and stuff," as he told Jerry Tallmer of the New York *Post* (October 11, 1969): "We heard all the words, you know. But we lived on a farm and only had to listen to my dad." In childhood he taught himself how to pick out songs on the piano.

When Grier was ten his father headed north in search of a better living. "He came up here in 1942 to Aunt Lulabelle Kegler's in Roselle, New Jersey, and she kept saying we all ought to come up here," Rosey recalled in the interview with Tallmer. "My dad had left me in charge back home. I was the oldest one there, all the older ones having left." After three years Rosey and his mother and younger siblings joined the father in New Jersey, where Mrs. Grier still lives, in Linden. The father is dead.

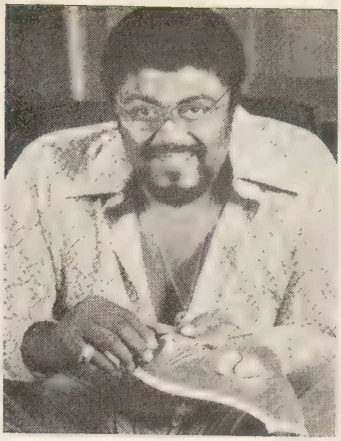
Under the tutelage of athletic director Ralph Arminio, Grier became an all-around athletic star at Roselle High School, and when he graduated he had scholarship offers from twenty-five colleges and universities. He chose Pennsylvania State University, where he found life "enjoyable" but study "a big struggle," partly because he was insecure in his command of correct English grammar and syntax. As he has explained: "I wouldn't speak to people because I was afraid I would jumble it all up. In class I'd hold back. It was limiting me badly. So I went to work on this. . . . I had to force this guy [as he often refers to himself] to get up on his feet in class and say somethin'. It was hard. But I finally got the guy up. I got him up and I got him out."

In college Grier sang with a quartet called the Mysterious Cavaliers, and his first choice of a major subject was music, but, as he told William D. Ellis in an interview for an article in the *Reader's Digest* (December 1969), "they were too advanced" for him and he switched to education and psychology, thereby falling behind his class (1955) by a semester. His scholastic average, he recalled in the Ellis interview, was "about a C." On the track team at Penn State he set a new ICAA shot-put record, at fifty-eight feet, and as a tackle on the football team he won All-American honorable mention in his senior year.

In 1955, a few months before receiving his degree at Penn State, Grier signed a contract with the New York Giants for $6,500 and a $500 bonus. Beginning with the 1955 season, one of the National Football League's most feared and famous defensive front-fours was to be found in the combination of Grier, Dick Modzelewski, Andy Robustelli, and Jim Katcavage. With those four in the line, the Giants in 1956 won their first NFL championship in eighteen years, overwhelming the Chicago Bears in the playoff, 47-7.

Drafted into the United States Army, Grier was out of pro action in the 1957 season. He returned to the Giants in time to help them win the 1958 NFL East title, and despite an arm injury he remained in the lineup throughout the NFL championship game, a cliff-hanger that the Giants lost to the Baltimore Colts in overtime play, 20-17. Three additional times while Grier was with them, in 1959, 1961, and 1962, the Giants won the Eastern Division title—without winning the NFL championship—and twice Grier was named All-Pro.

Kind and compassionate to the core, Grier found it difficult psyching himself into ferocity before games, when he would, as he confesses, get the "dry heaves" and teammate Kyle Rote would have to distract him with a new joke every Sunday afternoon. Only twice did he go onto the field with malevolence in his heart: once when an opponent had called him "easy" and on another occasion when a Baltimore player had deliberately hit him again and again on an injured arm. Neither player will ever forget the punishment Grier was capable of meting out, when aroused. But his performance was uneven, as he confesses: "My main fault as a football player was that if the guy opposite me wasn't very good, I wasn't very good. But if he was good, I was great."



ROOSEVELT GRIER

"Rosey was the big one, and we needed him so," Andy Robustelli, the team captain has recalled. "Sometimes we would get aggravated with him for not working as hard as we thought he should. When the proper time came, he thought, he could do what he had to do. He didn't have to show it in practice." Another problem, according to Robustelli, was Grier's weight, which the coaches and trainers wanted him to trim down to 280 pounds but which tended to rise to 300 or even beyond. "There was only one way to get his weight down. You had to motivate him. Money didn't mean that much. We got him down with a psychological challenge to his pride. We would call him fat and needle him about his extra weight. That meant more to him than money. He hated to feel he was letting teammates down."

Grier credits Kyle Rote with helping him "an awful lot." Besides giving him moral support before games, Rote started him on his career as a professional performing artist. Grier, who had begun playing the amplified guitar when he was in the army, used to tune up early in the morning. "Too early for Kyle," he recalled in his interview with Jerry Tallmer for the New York *Post*. "He came and said, 'If you *really* want to learn, I have this friend in New York.' "

Rote's friend was Michael Stewart, an artist's manager who later became president of the United Artists Music Group. "Kyle . . . asked me to listen to Rosey," Stewart told Tallmer, "because he didn't want him to waste his time if he had no talent. So this massive guy came in carrying his guitar like it was a toothpick, his amplifier like a woman's purse. And out of this huge hulk of man came this plaintive high voice. It broke me up. He *could* sing."

When he made his professional singing debut at Carnegie Hall in New York City in February

1963, sportswriter Jim Becker covered the event for the Associated Press: "Mr. Grier sang two songs, both warmly applauded by the capacity house. His first number ['Love, Set Me Free'] was in the lively manner of . . . Elvis Presley . . . and his second was the touching ballad 'Danny Boy.' In the latter he sounded like a 300-pound version of Eddie Fisher. . . . He did some finger-snapping and toe-tapping and some squirming."

Not long after the Carnegie Hall performance, the Giants suddenly, but with reluctance, traded Grier to the Los Angeles Rams for tackle John LoVetere. "He was fearless and a good pressure guy," coach Allie Sherman said, and Giant president Wellington Mara stated, "We hated to give Rosey up. We might be able to replace him on the line. We never could replace him in the clubhouse." For his part, Grier, who had always felt a "lot of joy out there on that field," was shocked and bitter to find that what was "love" to him was only "business" to others. "I hated it, being traded, after my loyalty to them," he told Jerry Tallmer. "I thought it was wrong."

But once settled in Los Angeles, Grier was happy to be there, because it proved to be an ideal spot for pursuing his second profession at the same time as his first. In 1964 alone his guest appearances on television variety shows, including *Shindig* and *Hullabaloo* and acting assignments in such TV dramatic series as *Mr. Novak* and *The Man from U.N.C.L.E.* brought him $30,000, which was $4,000 more than he earned as a Ram that year. In the mid-1960's he also made his first recording as a singer, a single on the Bell label with "Bad News" on one side and "Ring Around the World" on the other. In 1966, during the off-season, he toured as Othello in a musical version of Shakespeare's tragedy about the Moor of Venice.

On the Rams, Grier and fellow heavyweights Lamar Lundy, "Deacon" Jones, and Merlin Olsen comprised the "Fearsome Foursome," the defensive line that terrorized NFL West quarterbacks in the mid-1960's. Fortunately for those quarterbacks, Grier tore an Achilles tendon during a pre-season exhibition game in 1967. Sidelined, he traveled with the Rams during the 1967 season, lending them his moral support, and he regularly ran on the beach near his home in Los Angeles in preparation for a gridiron comeback, until he decided to resign from the Rams, in mid-1968.

Meanwhile, at the request of two black friends of his, Olympic decathlon champion Rafer Johnson and Philadelphia Eagle running back Timmy Brown, Grier joined the campaign team of Senator Robert F. Kennedy, who announced his candidacy for the Democratic Presidential nomination in March 1968. Grier, who had previously felt that "there was never anybody [in politics] to be really for," found Kennedy to be "a guy you could talk to and believe in," and the more he worked with him the more he saw him as "a great man" who "means it" when he professes to be "trying to help . . . all the people." "Through the Senator," he has said, "I understood the need of all the folk to participate, to become more acutely aware of the need to participate in the democratic process."

As the Kennedy primary campaign moved through Nebraska and Oregon and into California, Grier was seldom far from the Senator, and he was on the dais that fateful midnight at the Ambassador Hotel in Los Angeles in June 1968 when Kennedy gave his California victory celebration speech. When the speech was over, Grier helped the pregnant Ethel Kennedy from the dais and was walking with her a few steps behind Senator Kennedy when the assassin's shots rang out. While Kennedy lay on the floor, mortally wounded, Grier flung himself at Sirhan Sirhan and held him in a bear lock while Rafer Johnson broke two fingers wresting the pistol from Sirhan's grasp. With tears in his eyes, Grier kept Sirhan pinned down until the police took him into custody. "I wanted to keep him safe for the police," he explained later. "The crowd would have torn him apart. Too many people had been killed in this country already. I wanted Sirhan to be tried in proper legal fashion."

Grier took the assassination harder, probably, than anyone else outside of the Kennedy family. During the two days following Kennedy's death, the American television audience became very aware of Grier's presence as he helped to lift the casket off the plane and into a hearse, served as a pallbearer at the funeral, rode on the funeral train, and stood at graveside with Ethel Kennedy. Later Grier joined the Presidential campaign staff of Senator George McGovern, and he was a delegate to the Democratic National Convention in Chicago. At the time of the convention he told Stan Isaacs of *Newsday* (August 28, 1968), "I don't have any political aspirations whatsoever. I'm only in this to see some of the plans of the Senator [as he always referred to Kennedy] fulfilled so that the little man gets an even break."

Beginning in 1968, Grier hosted the *Rosey Grier Show,* a weekly half-hour of entertainment and discussion about community affairs originating at KABC-TV in Los Angeles and syndicated by ABC Films. "I can say and do a lot of good things on that program," he told a reporter for UPI in June 1969, "that I couldn't get across to the country any other way. I introduce new talent and work for causes I believe in, things that will help our country. I've worked all kinds of community programs into the show: Synanon, Green Power, Indian affairs, and even helping people who are coming out of prison. The whole idea is to let viewers know how they can get involved in giving a hand to those who need help."

During the 1969-70 television season Grier had a recurrent role, that of a runaway slave who leads an Indian tribe, in the NBC network television adventure series *Daniel Boone.* His other credits as an actor on television include *Wild, Wild West* and *I Dream of Jeannie,* and as a singer he has appeared on *Kraft Music Hall, Hollywood Palace, Today,* and the Steve Allen, Bob Hope, Joey Bishop, and Mike Douglas shows.

In the autumn of 1968 Grier entertained United States troops in Vietnam as a member of Bob Hope's USO troupe. When he and his backup quartet, the Real Thing, featuring organist Stu Gardner, performed in the Hong Kong Bar of the Century Plaza Hotel in Beverly Hills, California in February 1970, a critic from *Variety* (March 4, 1970) was there to note: "Grier, though not having too much impact on the [television] tube, proves good as most as an in-person attraction. He has a blustering personality, and has learned to hit a good note, and delivers in happy, lively style. . . . Range of songs is limited by staying within a rock-to-soul bag." The *Variety* reviewer particularly liked two of Grier's renditions, "Your Precious Love" and "Rat Race," but he disliked an "unnecessary" gimmick in his closing number: "A black girl and a white girl flank him while shaking to thirty-two bars of . . . 'Who's Making Love With Your Old Lady?' " Grier has recorded some two dozen songs, many of them of his own composition. One of the recent releases was the single "Beautiful People," issued by A & M Records in 1974. Bobby Kennedy's favorite among Grier's songs, "People Make the World What It Is," was recorded as a memorial single by Grier, with all royalties going to a charity chosen by the Kennedy family. To Marlo Thomas's educational, "dechauvinizing" LP for children, *Free To Be You and Me,* issued by Bell Records, Grier contributed one of his own compositions, "It's All Right to Cry."

Grier had a minuscule part in the motion picture *In Cold Blood,* released by Columbia Pictures in February 1968. His first movie role of any significance was that of a jazz cellist among the plane passengers in *Skyjacked* (MGM, 1972), an aerial piracy thriller, not very well received, in which, for one critic at least, he "warms up the screen." With Vincent Price, he costarred in *The Thing With Two Heads* (American-International, 1972), a horror comedy about a mad transplant surgeon (Price) with terminal cancer who ventures to keep his brilliant brain alive by having his head grafted onto a healthy body. The body chosen—by his associates—is that of a death-row convict (Grier), and the surgeon, a racial bigot, is shocked when he awakes from the operation to discover his head in tandem with a black man's atop the black man's body. Critics tended to pan the motion picture as "a lot of nonsense" or "muck," but some found *The Thing With Two Heads* "diverting" and the acting "commendably professional." Grier grades himself as a "capable" actor. "I don't fear it," he has said of acting. "Once you're past fear, your percentage of improving moves up. I work hard to improve."

Grier is far from being a black militant, in the usual sense of that term, as he has explained: "If I say I love my country and that's militant, well, then, I'm a militant." He told Jerry Tallmer of the New York *Post:* "I happen to like the country in which I live. I know all things have not been equal and just, and I'm doing my damndest to see those things brought about." He has two favorite metaphors for explaining his patriotism. One is: "The big thing you learn [in football is] . . . you always need ten other guys. That's what the country's got to learn right now." The other is: "This is our house, y'see. This is where we all live. And we make it what it is."

Among the causes to which Grier donates time and energy, those for children have highest priority. He is the organizer of the Teammates, a group of Los Angeles sports celebrities who have been trying to bring young people in plush Beverly Hills and the Watts ghetto into contact with one another, and he is an official of the Junior Olympics for mentally retarded children, among other youth programs. Through his television program in Los Angeles he was able to reach many youths and help them solve their problems, and he continues to take advantage of any similar opportunities. "With kids, I make 'em talk," he has explained. "Today they got to listen too much. They're shy, but they really want to talk, and they want somebody to listen."

Roosevelt Grier, who wears a goatee, is six feet five inches tall and still weighs close to 300 pounds. Occasionally he goes on "teensie" diets, eating only token portions of food that he has a craving for. According to Kyle Rote, Grier is always "in a level mood" and is "just purely enjoyable to be with," and another former associate has described him as "a cool person . . . able to do whatever is necessary . . . a special person." By his marriage to the former Beatrice Lewis—from whom he is now separated—Grier has a daughter, Denise. At last report, he was living a bachelor life in Beverly Hills, where a friend of his who runs a handcrafts shop introduced him to needlepoint. Grier has summed up himself and his life this way: "I love to dance, fool around, play the guitar, write songs and comedy. And I think I try to write philosophical things. I try to reevaluate myself. Who I am. What I am. Where I'm going, and why. . . . I feel good. I feel love for everybody. . . . I'm going to be a success because I'm going to pay the price and work hard."

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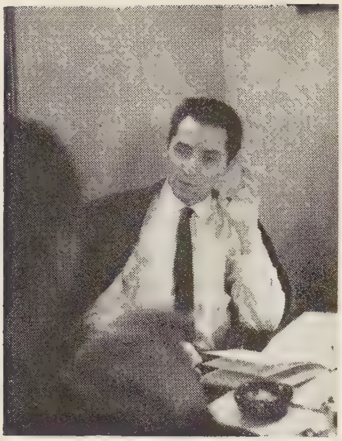
GRIGOROVICH, YURI (NIKOLAEVICH) (gri-gō-rō'vich)

Jan. 1, 1927- Russian choreographer
Address: State Academic Bolshoi Theatre, 1
Ploshchad Sverdlova, Moscow, USSR

Widely regarded as the leader of the progressive movement in Soviet dance, Yuri Grigorovich, the artistic director and principal choreographer of the Bolshoi Ballet, has transformed that staid,



YURI GRIGOROVICH

traditional company into one of the most sophisticated, expressive, and innovative dance companies in the world. A brilliant soloist and choreographer for the Kirov Ballet for nearly twenty years before joining the Bolshoi in 1964, Grigorovich is a dazzling, inventive choreographer and a consummate master of theatre. According to Western critics, his original ballets, such as *Stone Flower* and *Ivan the Terrible,* as well as his imaginative stagings of such staples of the repertory as *Swan Lake, Sleeping Beauty,* and *The Nutcracker,* have contributed immeasurably to the reassertion of classic techniques.

Under Grigorovich's direction, the Bolshoi performs approximately twenty times a month, selecting its ballets from an annual repertory of about thirty full-length works. Although the company is not known for its new productions, Grigorovich tries to mount from one to three new ballets a year. His future plans for the Bolshoi include an original full-length ballet about contemporary Soviet youth and new versions of *Romeo and Juliet* and *Cinderella.* "I haven't tried to create anything new just to be original," he told Herbert Kupferberg in an interview for the *National Observer* (May 17, 1975). "Everything 'new' is really something old that has been forgotten."

The nephew of the celebrated George Rosai, who danced the role of the chief buffoon in *Le Pavillon d'Armide* during the first season of Serge Diaghilev's Ballets Russes, Yuri Nikolaevich Grigorovich was born in Leningrad on January 1, 1927. At an early age he began his dance training at the Leningrad Institute of Choreography, where he studied under such teachers as Vladimir Ponomaryov, Kasyan Goleizovsky, and Alexander Pushkin, the famed instructor of *premiers danseurs* Rudolf Nureyev and Mikhail Baryshnikov. After his graduation from the Institute in 1946, he trained briefly at the Lunarcharsky Institute of Theatre Arts before joining the troupe of the Kirov Ballet later that year. For the next sixteen years, he was a principal *demi-caractère* dancer with the company, appearing in such notable ballets as *Spartacus, The Stone Flower, Shchelkunchik, Taras Bulba,* and *The Fountain of Bakhchisarai.* "My favorite role was one of the warriors in *The Fountain of Bakhchisarai,* although the first time I danced it I put too much resin on my feet and skidded halfway across the stage on my back," Grigorovich told one reporter. According to several critics familiar with his work, his dancing was distinguished by a sharp line, excellent elevation, and a rare expressiveness. An accomplished actor, he had an innate ability to impart to his roles profound psychological and emotional nuances.

During his years as a soloist with the Kirov Ballet, Grigorovich exhibited a marked gift for choreography. Encouraged by his mentor, Fyodor Lopukhov, an unconventional choreographer who combined acrobatic movements with classical dance techniques, he choreographed Sergei Prokofiev's *Stone Flower.* (Another version, with choreography by Leonid Lavrovsky, had been unsuccessfully staged by the Bolshoi Ballet in 1954.) Grigorovich's interpretation of the score, inspired by the Uralian legend of the stonecutter's search for a perfect stone flower, harmoniously integrated classic ballet with indigenous folk dances. First performed by the Kirov Ballet on April 25, 1957, the ballet scored an instant public and critical success. Reviewing a later production of the ballet in New York City, Clive Barnes noted that the classical sequences tended "toward awful symmetry" while the peasant scenes "simply [flowed] out of the music." "The ballet's principal fault is a failure to be dramatically convincing," Barnes added in his review for the New York *Times* (July 5, 1967). "Yet choreographically, this is far stronger than most other Soviet ballets; this is choreographed by a genuine master."

In 1961 Grigorovich completed his second major choreographic work, *Legend of Love,* on which he collaborated with composer Arif Melikov and designer Simon Virsaladze, represented an even more daring attempt to synthesize symphonic and theatrical elements with the forms of classical ballet. Although his innovations aroused negative criticism in some conservative circles, many leading dance masters heartily approved of Grigorovich's new approach. One of his principal defenders was Galina Ulanova, *prima ballerina assoluta* of the Bolshoi Ballet. "We should rejoice and not grieve at the desire of youth to speak its own language," she said, as quoted in *Izvestia* (May 26, 1962). "That is why I am all for experiments, for giving the young a chance to express themselves . . . even if at times they . . . 'overdo it.' "

Those initial choreographic works by Grigorovich aptly demonstrated his intention to make the dance a medium of emotional expression. "I cannot think of dance and drama being separate because they are very much connected," he explained a decade later to Peter Rosenwald in an interview for the *Guardian* (June 26, 1974). "In old ballets, first came drama and then dances which were not very well connected with it. I think that the entire dramatic line of work must be presented through the dances." His unchallenged gifts as a choreographer led to his appointment as ballet master of the Kirov Theatre in 1962. He served in that capacity until 1964, when he succeeded Leonid Lavrovsky, a disciple of Michel Fokine, as chief choreographer and artistic director of the Bolshoi Ballet.

Intent on revitalizing the traditions of Marius Petipa and Lev Ivanov, the talented choreographers of the St. Petersburg Russian Imperial Ballet in the nineteenth century, Grigorovich often used the classic vocabulary in an inventive style more reminiscent of some Western choreographers than of his Soviet predecessors. Believing that the literary component is a vital part of dance, he capitalized on the Bolshoi's flamboyance and theatricality, which he tempered with the purer classical training of the Kirov tradition. In his version of *The Nutcracker*, for example, which premièred in the United States at the Metropolitan Opera House in New York City on April 28, 1966, he rejuvenated the seventy-five-year-old ballet with imaginative choreography and ingenious sets. "These old ballets are like paintings," he once explained. "We must preserve them, because they are our foundation, our national heritage. At the same time, we can't permit them to become too old-fashioned. If you do a museum production, the audience will lose interest."

Ever since its first performance in 1892, the *Nutcracker* had been handicapped by an incomprehensible plot and by the lack of a sustained ballerina role. Although several choreographers, including Alexander Gorsky and George Balanchine, had attempted to avoid those pitfalls by rewriting the original story, Grigorovich introduced more drastic changes. Among other innovations he dispensed with the Sugar Plum Fairy, the principal ballerina role in the original version, and with Clara's imagined journey to the magical land of the sweets. In his version, Clara (known as Marie in some Western productions) and the Nutcracker/Prince visit a fanciful Christmas tree kingdom. Because he assigned all the roles traditionally danced by children to adults, Grigorovich enjoyed more choreographic freedom than previous choreographers. His most striking innovation, however, was his thorough revision of the choreography to include modern neoclassical dance forms and new techniques for male dancers. In his review of the production for the New York *Times* (April 29, 1966), Clive Barnes praised the ballet as a "thing of wonderment . . . , a charming fairy story, a child's dream of Christmas with all the romance and sheer prettiness that it always seemed somehow this much maltreated Tchaikovsky ballet was capable of. It is just a major breakthrough," he concluded, "a complete rethinking which future producers and choreographers . . . will ignore at their peril."

The following year Grigorovich began work on a new version of *Spartacus*, a four-act extravaganza originally choreographed by Leonid Jacobson in 1956. Discouraged by Aram Khachaturian's second-rate score and Nicolai Volkov's complicated scenario, Soviet and Western choreographers alike avoided restaging the ballet. Drastically revising both the libretto and the score, Grigorovich kept only the skeleton of the original plot. Instead of retelling the story of the captive slave Spartacus, his gladiatorial bouts, and his heroic rebellion against Crassus, the aging, sybaritic emperor, he focused on the emotional conflicts of the two antagonists and their women. By portraying Crassus as a young, malicious, fascistic leader, he transformed the emperor into a fit adversary for Spartacus. In addition, Grigorovich prevailed upon Khachaturian to make drastic revisions in the score and asked him to add music from his piano works. The remarkable talents of the company's *danseurs*, long ignored by choreographers, were showcased in a series of spectacularly staged battles. To display the superb Bolshoi ballerinas at their best, he put the entire ballet *en pointe*. (Previous versions had been staged with little or no *pointe* dancing.)

Shortly after its Russian première in 1968, New York *Times* critic Clive Barnes hailed *Spartacus* as "a major achievement" and "a turning point in Soviet ballet." He was equally enthralled by the ballet's long-awaited American première in April 1975. Although the majority of critics shared Barnes's opinion, some objected to its old-fashioned and heavy-handed choreography. In her review for the *Christian Science Monitor* (April 28, 1975), Nancy Goldman disapproved of the "pure chest-thumping for the men and dying-swan histrionics for the heroine." "The duel solos could come out of any athletic nightclub act," she complained, "[and] the scenes for the ensembles are relentlessly pounding and always, always danced in unison."

In July 1969 the Bolshoi Ballet opened a four-week engagement at London's Royal Opera House, Covent Garden. In addition to *Spartacus* and *The Nutcracker*, the company offered its traditional production of *Swan Lake*. Disappointed critics, who had looked forward to a promised Grigorovich version of the nineteenth-century classic, speculated that the new production had been hastily withdrawn for political reasons. Their suspicions were confirmed later that year when informed sources reported that the Soviet Ministry of Culture had approved many of Grigorovich's radical alterations in the choreography and the music, but had refused to permit the restoration of the tragic ending, which had been purged from the ballet in 1937 during Stalin's rule. "We have a tradition in Russia that the ballet should end [happily]," Grigorovich explained to one Western interviewer. "It's a fairy tale, and people are used to having fairy tales end with a victory of the good forces over the evil ones. . . . I've changed [the ending] once," he added, "and I may well change it again."

Undaunted, the choreographer continued to work on a new version of *Swan Lake*. He cut redundant passages in Tchaikovsky's score, transferred a *pas de deux* from Act I to Act III, added new choreography to clarify the plot, and expanded the roles of the male dancers, particularly that of Prince Siegfried. Furthermore, he reduced the number of national dances —a highlight of Act II—and changed the remainder from exuberant folk dances to classically conceived solos. Like other contemporary choreographers, such as Erik Bruhn and John Cranko, Grigorovich considered Siegfried to be the protagonist. To indicate the prince's alter ego, or "dark side" in Grigorovich's words, he built up the role of Rothbart, the evil magician. Conforming to Soviet tradition, he reunited Siegfried and Odette after the prince symbolically destroyed Rothbart.

Grigorovich's modernized version of *Swan Lake* was first performed at the Bolshoi Theatre in Moscow on December 25, 1969 with Natalia Bessmertnova as Odette/Odile and Nikolai Fadayechev as Siegfried. On the whole, Western critics reacted unfavorably to his revisions. In her review for the *Christian Science Monitor* (January 16, 1970), Charlotte Saikowski admitted that there were "dazzling moments." Nevertheless, she wrote, "technique seemed to override content. It was at times beautiful technique, but it was not enough to make the heart stir or soar." Commenting on a later, New York performance for *Cue* magazine (May 19, 1975), Robert Jacobson accused Grigorovich of committing "a criminal act against Tchaikovsky."

On April 22, 1975 the Bolshoi Ballet opened a triumphant American tour at the Metropolitan Opera House in New York City. It was the first time the entire company had toured the United States since 1966. During its five-week New York engagement, the company alternated five full-length ballets: *Giselle, Sleeping Beauty, Swan Lake, Spartacus,* and *Ivan the Terrible,* all but the first choreographed by Grigorovich. Most of the critical acclaim went to his most recent work, *Ivan the Terrible.* "It was the personality of Ivan, and Prokofiev's music [for Eisenstein's film *Ivan the Terrible*] which provided my inspiration," the choreographer told Alan M. Kriegsman in an interview for the Washington *Post* (May 25, 1975). "I have always adored Prokofiev's ballet music . . . [and] the historical figure of Ivan, so contradictory, powerful, and influential, attracted me deeply." Working with Mikhail Chulaki's skillfully arranged score drawn from Prokofiev's *Ivan the Terrible, Russian Overture, Symphony No. 3,* and *Alexander Nevsky* cantata, he combined classical and folk dances to "give an image of sixteenth-century Russia." Throughout the ballet he balanced dynamic, often turbulent crowd scenes with lyrical, restrained duets and solos. Although it accurately traces Ivan's rise to power, Grigorovich sees his ballet as a comment on the heroism of the Russian people.

During most of its history, the Bolshoi Ballet has emphasized Russian and European classics rather than new works, but Yuri Grigorovich has encouraged and assisted several young Soviet choreographers to stage new ballets. Based on the tale of Icarus, and inspired by the cosmonauts' achievements in space, *Ikar* was conceived by Grigorovich and choreographed by Vladimir Vasiliev, one of the Bolshoi's *premiers danseurs.* Set to music by Sergei Slonimsky, a young Leningrad composer, *Ikar* was first presented in March 1971 at the 6,000-seat Palace of Congress in the Kremlin to mark the opening of the twenty-fourth Soviet Communist Party Congress. Grigorovich also has urged Natalia Ryzhenko, Viktor Smirnov-Golovanov, and Maya Plisetskaya, the Bolshoi's *prima ballerina,* to mount a full-length production of *Anna Karenina.* Acknowledging that he himself has been strongly influenced by such Western choreographers as Balanchine, Jerome Robbins, Cranko, Maurice Béjart, and Sir Frederick Ashton, he has welcomed the possibility of a cultural exchange program in dance.

A small, trimly built man, Yuri Grigorovich has been described as having a "melancholy Slavic face, prominent cheekbones, deepset gray eyes, and a high forehead, topped by a bristling crewcut." Since 1968 he has been married to Natalia Bessmertnova, one of the Bolshoi's principal dancers. Once a week he commutes from his home in Moscow to Leningrad, where he teaches choreography at the Leningrad Music Conservatory. "I am like a dentist," he joked to Anna Kisselgoff in an interview for the New York *Times* (April 22, 1975). "The choreography students come in for a consultation and then they go off." Ebullient and talkative, Grigorovich likes to discuss what he calls the "immediate and public" art of choreography. "When my students ask, 'How did you learn to be a choreographer?' I tell them it's like asking, 'How do you fall in love?' " he said in a recent interview. "All one can say is that the experience is difficult, spontaneous, and also very nice."

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HARPER, VALERIE

Aug. 22, 1940(?)- Actress
Address: c/o CBS Television Network, 7800 Beverly Blvd., Los Angeles, Calif. 90036

Millions of American television viewers have capitulated to the charms of Rhoda Morgenstern, Bronx-bred window dresser, Jewish earth mother, and erstwhile compulsive eater, who for four years was Mary Richards' best friend on the *Mary Tyler Moore Show* before graduating to her own situation comedy, *Rhoda,* in September 1974. The actress who—with the help of MTM Enterprises' deft comedy writers—has created television's new folk heroine in Valerie Harper, a former dancer and improvisatory actress with Second City and *Story Theatre,* which played on Broadway in 1970-71. Miss Harper made her debut on CBS-TV's *Mary Tyler Moore Show* in September 1970 as a brash, overweight, but lovable loser, deliberately counterpoised against the cool and prim Mary Richards. Later, with the help of Weight Watchers, Valerie Harper slimmed down, and Rhoda emerged as a svelte and glamorous career girl.

After winning three Emmys for her supporting role on the *Mary Tyler Moore Show*, Miss Harper was given her own show by CBS in which she portrays a chic but still outspoken and lovable Rhoda who returns to New York City and at long last lands a man, one Joe Gerard. The first segment of *Rhoda*, aired on September 9, 1974, dislodged the perennial *All in the Family* from its entrenched top spot in the Nielsen ratings, and the show promised to become the most successful spin-off in American television history. The basic appeal of *Rhoda*, as analyzed by Bill Davidson in the New York *Times Magazine* (October 20, 1974), "lies in the fact that audiences seem to identify with the character of Rhoda and the remembrance of the *schlepp* she was to begin with—something we all feel about ourselves. Like you and me, she's uncertain and battered . . . and we cheer her on, as—with all her foibles—she tends to cope and prevail."

Neither Jewish nor a native New Yorker, Valerie Harper represents a mixture of Spanish, English, Scottish, Irish, Welsh, and French Canadian ancestral strains and was born in Suffern, New York, the daughter of Howard Harper and his Canadian wife. Miss Harper usually declines to reveal her age, but she told Arnold Hano of *TV Guide* (October 12, 1974) that her birthdate is August 22, 1940. "The market value of actors goes down as you get older . . . ," she explained to Hano. "We are pieces of meat. But we mustn't regard ourselves as such. People see me as a product, a box of corn flakes. I fight not to be a product."

As a sales executive for lighting fixture companies, Miss Harper's father moved around a great deal, and consequently the family lived in several cities, including Ashland, Oregon; Northhampton, Massachusetts; South Orange, New Jersey; Monroe, Michigan; and Altadena, California before settling in Jersey City, New Jersey when Valerie was about twelve years old. Her parents divorced when she was seventeen. Her mother, a nurse, now lives in San Francisco, and her father divides his time between Jersey City and Santa Rosa, California, where he has a prune ranch. Miss Harper has an older sister, Leah, a folksinger, and a younger brother, Don, who is in the logging business in Oregon.

Miss Harper's mother is a Protestant, and she has described her father as "an agnostic, with a little Protestant around the edges." Valerie, however, began attending a parochial school in Michigan when she was ten and remained immersed in Roman Catholicism until she lost interest around the age of fifteen. She began taking dancing lessons when she was six and, although she was somewhat heavy for ballet ("I'd stand next to these emaciated girls in tights and . . . think of myself as *gigantic*"), her ambition was to become a ballerina. "I was heavy into recitals, a real little dancing queen," she told a reporter for *Time* (September 3, 1973). "I tapped *Tea for Two* in silver lamé, and I used to do a sexy *In a Persian Market* in a mock leopard costume with a bare midriff." At sixteen she landed a job in the Radio City Music Hall corps de ballet, where for a year she danced behind the Rockettes "with tambourines and flower umbrellas, spelling out the names of Presidents." "I danced through my teens," Miss Harper told an AP reporter in March 1974. "I never dated. No proms. Nothing. I was very into ballet, almost nun-like. I don't mean nun in the sense of sex, I mean in dedication and narrow, prescribed existence."

VALERIE HARPER

From Radio City Music Hall, Miss Harper graduated to the chorus line of the musical *Li'l Abner* during its Las Vegas run and subsequent Hollywood filming by Paramount (1959). Back in New York, she was able to find chorus jobs in several Broadway musicals, including *Take Me Along* (1959), *Wildcat* (1960), and *Subways Are for Sleeping* (1961). While dancing on Broadway, she began taking drama lessons, studying with John Cassavetes, among others. To support herself during the lean periods, Miss Harper took a variety of jobs, including selling magazines over the telephone, hat-checking at the French restaurant Lutèce, and performing in industrial shows. Her most memorable roles in the latter were as a stripteaser in a peanut-butter show and as a dancer who spun around a Chevrolet singing, "The mighty voice of Chevrolet rings out across the land."

In 1964 Valerie Harper met Richard Schaal, an actor from Paul Sills's Second City, and they were married. Through her husband Miss Harper joined the Chicago-based troupe, learning the art of improvisation from Sills and his mother, the drama coach Viola Spolin. Early in 1969 the couple moved to Los Angeles, where Richard Schaal founded his own theatre company. "Things were going well for Dick," Miss Harper told a reporter for *Time* (September 3, 1973), "but I just sat in Laurel Canyon sobbing and eating Sara Lee cakes all day."

Early in 1970 Valerie Harper was chosen, along with her husband and six other actors, to perform in Paul Sill's *Story Theater,* a hilarious stage retelling of ten Grimm fairy tales by means of narration and body movement. Miss Harper's principal role was that of Henny Penny, the hysterical little chicken who sets out to warn the king that the sky is falling. While *Story Theater* was having a run at the Mark Taper Forum in Los Angeles that spring, she auditioned for the part of Rhoda Morgenstern, the wisecracking upstairs neighbor and best friend of the star in a projected situation comedy starring Mary Tyler Moore. She was hired immediately for, as one of the producers has recalled, "She croaked out one line and we had what we'd been looking for."

Over the next year Valerie Harper led a busy life, performing with the Sills group and filming the new TV series. During the summer she acted in all but the Friday night performances at the Mark Taper Forum, while spending her days at CBS-TV's studios. That fall she traveled to New York, where *Story Theater* opened on Broadway to considerable critical applause on October 26, 1970. After two weeks she left to finish taping the first season of the TV show, but by the following spring she had rejoined the Sills troupe in New York. On April 22, 1971 the group introduced a second play, *Metamorphoses,* based on Ovid's interpretation of Greek mythology, and after that the two shows were performed on alternate nights. In *Metamorphoses* Miss Harper portrayed Juno, Jupiter's jealous consort. In June 1971 the actress left Broadway and returned to California to resume filming the *Mary Tyler Moore Show.*

The *Mary Tyler Moore Show* concerns Mary Richards, a glamorous but unmarried career girl in her early thirties who works for a TV station in Minneapolis, Minnesota. To act as her foil, Valerie Harper was cast as Rhoda Morgenstern, a Jewish escapee from the Bronx, who is also in her early thirties. In contrast to the ordered perfection of Mary's existence, Rhoda's life was a shambles. She found little creative satisfaction in her job as a store window dresser, her love life was nonexistent, and she was about as glamorous as the ten-year-old bathrobe in which she swathed her lumpy form. (When the first season was taped, Miss Harper was about twenty pounds overweight, and to further tone down her good looks she would appear with unwashed hair and wear shapeless clothes.) What Rhoda did have going for her was a warm, candid, open nature, spontaneity, and a ready wit.

The *Mary Tyler Moore Show* premièred on September 19, 1970 and went on to become a Saturday night favorite with TV viewers. From the beginning Valerie Harper's Rhoda was an important part of its success, for she struck a responsive chord with the public. People would write letters to the show in which they commiserated with her compulsive eating problems or gave her advice on how to cope with her classic Jewish mother. "People identify with Rhoda because she's a loser," Miss Harper explained to a *Time* (September 3, 1973) reporter. "The human condition is one of self-doubt. But Rhoda is able to laugh it off, coming out on top—so she's a victorious loser." The actress' comic gifts proved as popular with the television critics as they were with viewers, and at the end of the show's first season, Miss Harper was awarded an Emmy as best supporting actress in a comedy, an award she captured for the next two seasons.

As the seasons went by, Rhoda became less and less of a loser, however, partly, no doubt, because the real life Valerie Harper joined Weight Watchers and pared down from a high approaching 160 pounds to a willowy 125 to 130. By the end of the third season jokes about Rhoda's weight and appearance had been excised from the scripts, and in the fourth year the man-chasing jokes disappeared. "At first you saw me fat," Miss Harper summed up to Arnold Hano of *TV Guide* (October 12, 1974). "Then you saw me dating losers. Then I'd date a winner, but he'd break off, tell me he didn't love me. And Rhoda would say, 'At least this time I'm not being loved by a better class of guy.' "

The ugly duckling finally emerged a swan in her own show, *Rhoda,* which was conceived and created by Allan Burns, James L. Brooks, Lorenzo Music, and David Evans, the same talented team of writer-producers who create the *Mary Tyler Moore Show* for MTM Enterprises, the production company owned by Miss Moore and her husband, Grant Tinker. In the spin-off series, Rhoda returned to New York to visit her *kvetching* mother, (Nancy Walker), father (Harold Gould), and younger sister (Julie Kavner), a Sara Lee cake-gobbling replica of the early Rhoda. In New York Rhoda met Joe, a handsome demolition contractor (David Groh), who easily persuaded her to stay in Manhattan. On the eighth segment of the series, a one-hour special with guest appearances by the *Mary Tyler Moore Show* cast, she married Joe. When *Rhoda* premièred on CBS-TV on Monday, September 9, 1974 at 9:30 P.M., it became the first program ever to capture first place in the Nielsen ratings with its first exposure, and the special wedding show was probably the most publicized domestic event on TV since the birth of Lucy's baby during the 1950's. "Valerie can sketch a character with a series of straight lines and give an audience a solid minute of funny faces—without spilling a grain of makeup or a scintilla of style," rhapsodized a *Time* writer (October 28, 1974) who voiced the opinion of most critics.

Valerie Harper's success in television has not diminished her ambition to perform in other entertainment media. After completing taping sessions for *Rhoda* early in 1974, she appeared as the female lead in the out-of-town performances of Herb Gardner's *Thieves* but was replaced by Marlo Thomas shortly before the play was scheduled to open on Broadway in late March, reportedly because of differences with the playwright. She appears as the Chicano wife of Alan Arkin in the film comedy *Freebie and the Bean,* which was released by Warner Brothers at the end of 1974. Although Vincent Canby of the New York *Times* condemned the film as the worst of the year's crop of cop comedies in his review of December 26, 1974, he reserved some special praise for Valerie Harper. "For a few minutes there is something very funny about the movie," Canby wrote, "when Bean confronts his wife with his suspicions: the intensity of Miss Harper's tolerance of Bean's suspicions and the answers she has for every charge against her exactly matches Mr. Arkin's fury." "I'd like to dance again. And do many different things," the actress told Arthur Unger of the *Christian Science Monitor* (September 20, 1974). "I've been offered many roles like Rhoda but I'd be a fool to do her anywhere but on this show. For one thing, she could never be as well written as she is by our own writers."

Although Valerie Harper is reportedly paid $25,000 for each *Rhoda* segment, and owns part of the show, her lifestyle does not reflect her new wealth. She drives a 1968 Pontiac Firebird, shops at a middle-priced Hollywood boutique, and with her husband, Dick Schaal, in 1973 purchased her first house, a $92,000 home in Los Angeles' Westwood Village, which, according to Marcia Seligson of *McCall's* (January 1975), "looks more like the haven of a UCLA professor" than that of a Hollywood star. Schaal, who appears frequently on TV shows, including the *Mary Tyler Moore Show* and *Rhoda,* runs an actors' workshop in Los Angeles. The Schaals have had no children together, but have raised his daughter, Wendy, from a previous marriage. Five feet six inches tall, with dark brown hair and large green eyes, Miss Harper now keeps her weight at 130 pounds with careful dieting. Interviewers have sometimes found her rather self-deprecating, but they always come away praising her as "gorgeous," "intelligent," "real," "vivacious," "expressive," "warm," or "open." Although she has claimed that her reputation as a women's liberationist has been exaggerated, after spending a week with her, Marcia Seligson wrote, "Valerie Harper's head is quite feminist, her consciousness and energy fully raised." An active Democrat, Miss Harper has for years been involved in causes, picketing against General Motors and David Merrick in labor disputes, taking part in antiwar demonstrations and the Poor People's March on Washington, and, more recently, boycotting table grapes and working for prison reform.

In real life Miss Harper drops her perfectly inflected New York Jewish accent; otherwise people have found her remarkably similar to her TV persona. Indeed, MTM producer Lorenzo Music told Marcia Seligson, "We took the strong areas of the actress Valerie, the things she does and feels intuitively, and developed them in a character. . . . But Rhoda could easily have been a brash, loud woman were it not for Valerie's tempering her with humor and her phenomenal lovingness. The biggest contrast between them is that Rhoda's much simpler than Val; she's not a career person. Valerie is a quiet freight train. . . . All this didn't happen to her. She *made* it all happen. That's the part of Valerie that doesn't show." In May 1975 Miss Harper received her fourth Emmy award, this time for best actress in a comedy series.

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HAYES, WAYNE WOODROW *See* Hayes, Woody

HAYES, WOODY

Feb. 14, 1913- Football coach
Address: b. Ohio State University, 1659 N. High St., Columbus, Ohio 43210

The most efficient football machine in the Big Ten Conference is that built up and maintained over twenty-four years at Ohio State University by the man whom some sports observers regard as the General George S. Patton of college football, colorful, volatile Woody Hayes. As mentor of the Buckeyes, the irascible Hayes has won 169 games out of 220, a major-college record second only to that of Paul ("Bear") Bryant of Alabama. With total career victories surpassing 200, he stands in an elite circle, along with only two other coaches, Bryant and the late Pop Warner. The perennial arch-rival of the University of Michigan for leadership of the Big Ten, Ohio State has gone to the Rose Bowl five times in the past seven years and emerged victorious there twice. In addition, it has won two national championships and a share of a third—with Texas in 1970—produced two Heisman Trophy winners, and sent dozens of players into professional ranks. Hayes is a perfectionist of Napoleonic cast, thinking of his game plans as military strategies, and when his monomaniacal dedication to victory on the field of "battle" is thwarted he is subject to tantrums that lose him friends among press and fans and bring him penalties from National Collegiate Athletic Association officials.

The youngest of three children of Wayne Benton Hayes and Effie Jane (Hupp) Hayes, Wayne Woodrow Hayes was born in Clifton, Ohio on February 14, 1913, and he grew up in the farming town of Newcomerstown, Ohio, where his father was school superintendent. His late brother, Ike, was an All-American guard at Ohio State and a prominent veterinarian. His sister, Mary Hayes North, a former vaudeville actress, has recalled that Woody was "the toughest kid on the block" and a "natural leader." From his father Hayes inherited his love of reading and his sibilance in

WOODY HAYES

speech. "Both parents," according to Robert Vare in his book *Buckeye* (1974), "were adamant that their children get college educations and see the world through small-town Republican eyes. . . . Profanity aside, the prudish attitudes and values common to his generation and background have remained in Hayes to this day."

A high school classmate remembers Hayes as "a tremendously hard worker" and "a good but not great football player . . . the captain of a mediocre team" who hated "to lose—even then." At Denison University in Granville, Ohio, where he majored in English and history, Hayes was a top-level student and athlete. He was a tackle on the football team, a guard on the basketball team, and an outfielder on the baseball team.

Hayes's original ambition was to become a lawyer, but with the Depression making money scarce, he put that aspiration aside and instead became a high school teacher-coach. "Woody would have become one heckuva great lawyer...," his first cousin, Ben Hayes, a Columbus *Citizen-Journal* columnist, has said. "He's one of the most persuasive men I've ever known. A super salesman. Woody can sell just about anything to anybody and the thing that he sells best is himself. No jury could resist him. Anybody who's ever seen him recruit football players will tell you that."

As a high school teacher-coach Hayes worked first in Mingo Junction, Ohio and then in New Philadelphia, Ohio. At New Philadelphia High School he was assistant to veteran coach John Brickels, who later said of Hayes: "Woody was always subject to temperamental outbursts. . . . He was smart, quick . . . [but] he lacked patience. . . . He drove the kids too hard. He'd swear a lot, and I also told him he was the last guy who should. . . . It didn't fit his personality, what with that little lisp of his. He kept improving, though, and when I left I recommended him for the job [of head coach]."

While coaching at New Philadelphia, Hayes earned a master's degree in educational administration at Ohio State, in 1939. In 1941 he enlisted in the United States Navy, and during World II he was successively in charge of exercise programs for new recruits at the Norfolk, Virginia naval base and of a patrol chaser and destroyer escort in the Pacific. Rix Yard, athletic director at Tulane University, who served with Hayes in the Navy, recalls: "Woody drove himself and his men aboard ship just as hard as he does his players on the football field. The secret of his success is that he has never been afraid to make tremendous demands on himself and the people under him. . . . Woody shied away from all the vices. I never once saw him unwind."

In 1946 Hayes, discharged from the Navy in the rank of lieutenant commander, became football coach at Denison University. The Denison team, which had been disbanded during the war, lost all the games in its 1946 schedule except the last one, but it went through the following two seasons unbeaten. From Denison, Hayes went to Miami University in Oxford, Ohio, where he coached the football team to a 5-4 season in 1949 and a 8-1 season in 1950. Following the 1950 season the Miami team defeated Arizona in the Salad Bowl.

Hayes was appointed head coach at Ohio State University on February 18, 1951, succeeding Wes Fesler, who resigned because, he said, demands for a winning football team had brought him to the brink of a nervous breakdown. Woody got off to a bad start at Ohio State, winning only four games out of nine, driving some of the players to rebellion with his tough, relentless discipline, and inspiring "Goodbye Woody" signs in the bleachers. But during the following two years the team gradually improved, and in 1954 it went undefeated, won the national championship, and went on to beat Southern California in the Rose Bowl. By 1962 Woody's teams had won four Big Ten championships, seventeen consecutive Big Ten victories (a conference record), and two victories in two trips to the Rose Bowl.

While keeping his Buckeyes consistently on the winning side of the ledger, Hayes fielded no nationally acclaimed teams in the six-year period 1962-67. In 1968 he finally had a number one team again, with a 9-0 season record, the Big Ten Championship, and first place in the Associated Press poll. On December 24, 1968 Hayes was named Coach of the Year by the Football Writers Association of America, for the third time, and eight days later Ohio State defeated Southern California in the Rose Bowl, 27-16.

The Buckeyes lost only one game in 1969, to Michigan, and in 1970 they rolled up a 9-0 record. In the Rose Bowl game following the 1970 season they lost to Stanford, 27-17. In their final game in 1971 the Buckeyes were in sight of recouping a disappointing season by upsetting Michigan when, in the final quarter, an Ohio State touchdown drive was ended by a pass interception that assured Michigan of a 10-7 victory. Accusing Michigan of pass interference, Hayes argued acrimoniously with the officials. After they penalized Ohio State for Hayes's "unsportsmanlike" conduct, Hayes went into one of his notorious rampages, hurling a yard marker onto the field and ripping a downs marker flag to shreds.

In December 1972 Ohio State won the Big Ten championship by defeating Michigan, 14-11, but in the Rose Bowl in January 1973 it was routed by Southern California, 42-17. Just before the Bowl game, during the warm-up drills, Los Angeles *Times* photographer Art Rogers was crouching low for a long-lens picture of the Buckeyes as they huddled around Hayes. When the huddle broke, according to reports, Hayes ran over to Rogers, slammed his camera into his face, and cursed him. Rogers required medical attention and assault charges were filed against Hayes.

Again in 1973 Ohio State and Michigan, both undefeated, met in a decisive end-of-season game, which this time ended in a draw, 10-10. The decision as to which team would be the Big Ten representative to the Rose Bowl was then made through a telephone poll of Big Ten athletic directors, who chose the Buckeyes, much to the outrage of Michigan coach Bo Schlembechler. In the Rose Bowl, Ohio State trounced the University of Southern California, 42-21. Going into the 1974 season, Hayes had a twenty-three-year winning percentage of .753 at Ohio State University, and during the season he improved the figure, suffering only one defeat, at the hands of Michigan State. The Big Ten athletic directors were again polled, and again they sent Ohio State to the Rose Bowl, where an underdog USC team came from behind to edge them out, 18-17, on January 1, 1975.

As a football strategist, Hayes is best known for his strong ground attacks, but he does turn to passing when the occasion warrants. "Woody is worth the price of admission," Cliff Geweke wrote in the *Christian Science Monitor* (January 4, 1974), "just watching his antics on the sideline during a game. He struts like General Patton, exhorting his players and intimidating officials. Sometimes he leads cheers." A puritanical disciplinarian, Hayes for many years refused to allow members of his team chosen as *Playboy* All-Stars to be photographed for the iniquitous magazine, and also for many years his players were kept in seclusion the night before a Rose Bowl contest.

Robert Vare has summed up the meaning of Woody Hayes in the context of contemporary America: "In the post-Vietnam, post-Watergate era, Woody is one of the few conservative heroes still winning. . . . The Hayes formula for success on the gridiron is in perfect synchronization with the ideology of heartland America: No frills. Minimal risks. Grind it out slowly. Nose to the grindstone. Woody's 'three yards-and-a-cloud-of-dust' game—with its antipathy to the forward pass, complicated formations, and razzle-dazzle—has all the excitement of a highway construction project. But the message connects with a region still inspired by Calvinist doctrine. As Hayes himself so often says, 'If it comes easy, it isn't worth a damn. . . .' To the no-nonsense, plain-living hordes of Ohio State faithful, who lost in Vietnam, who lost at Watergate, who are losing daily now in the supermarket, Woody and his Buckeyes vindicate a way of life."

The Ohio State coach has written several books, including *Football at Ohio State* (1957) and *Hot Line to Victory* (1969), both published privately. Among the current books about the Buckeyes prominently displayed in the Ohio State University Book Store in 1974 was Hayes's inspirational *You Win with People* and Jerry Brondfield's *Woody Hayes and the 100-Yard War*. Not on display was Robert Vare's *Buckeye*, which, beyond recounting the life and achievements of Hayes, describes in detail the politics and economics of the Ohio State football machine, including the alleged flouting of player recruiting rules by Ohio State alumni. Hayes himself was once—in 1956—charged with breaking Big Ten and National Collegiate Athletic Association rules by giving money he earned for appearing on a Columbus television show to players in need.

Hayes, who regards sports "next to religion" as "the greatest rallying force in this nation," deplores the fact that "the greatest game being played today is 'Tear Down' ": "We've torn down all our presidents going back to Lincoln. We haven't gotten around to him yet." Regarding his old friend and mutual admirer, the fallen Richard Nixon ("undoubtedly the finest third string end who ever ran for President of our country"), he told a group of graduate students in New York City in December 1974: "I would have done the same thing [the Watergate coverup] myself and I consider myself an honorable man." Hayes is widely quoted because he is very quotable. His pithy remarks include such as the following: "Every man is greater than he thinks he is," "The whole nation has been built on that and that alone —winning," "The trouble with our society today . . . [is] it's too comfortable," and "No back is worth two fumbles."

When he suffered a minor heart attack in June 1974, physicians told Hayes he would have to turn over more of his responsibilities to assistants. "That lasted about ten minutes," he said recently. "If the time comes when I can't handle it, I'll get out . . . one way or another." One of his few relaxations is reading before going to bed every evening. His favorite books include histories of warfare; biographies of men like Douglas MacArthur, Dwight Eisenhower, Erwin S. Rommel, George S. Patton ("a winner because he treated his men right" and had "a quarter number of the casualties of the other generals"), and Winston Churchill ("the greatest man since Christ"); anthologies of great speeches; Time-Life capsule books; and the essays of Ralph Waldo Emerson ("Thoreau was a cop-out. . . . Emerson was a doer"). Hayes habitually quotes such lines of Emerson's as, "Do more tomorrow than you have done today," from "Compensation." Other favorite quotations sprinkled throughout his conversations include "Chance favors the prepared mind" (Louis Pasteur), "Proper preparation prevents poor performance" (United States Marine Corps Training Manual), and the like.

Woody Hayes and the former Anne Gross, who were married in 1942, have a son, Steven. A stocky, silver-haired six-footer, Hayes is in the habit of fiercely bellying up to enemy coaches or "errant" officials and to his own players, as William Barry Furlong wrote in *Life* (November 21, 1969), "as much to motivate the latter as to intimidate the former." Sometimes he is his own victim, as when he bites into his hand in tense moments or stomps on his watch in anger or frustration. One former Ohio State player, Darrell Sanders, tells about the time Hayes worked himself into a frenzy because the Buckeyes were trailing by three points at halftime: "He was at the blackboard. He wrote the word DESIRE on the board. Then he wrote EXECUTION. All the time he was getting madder and madder and his writing was getting bigger and bigger. Finally, just before he sent us out, he got so mad he slammed his fist into the blackboard. His fist went right through it, and he couldn't get it out. He had to drag the blackboard with him across the locker room to send us out onto the field."

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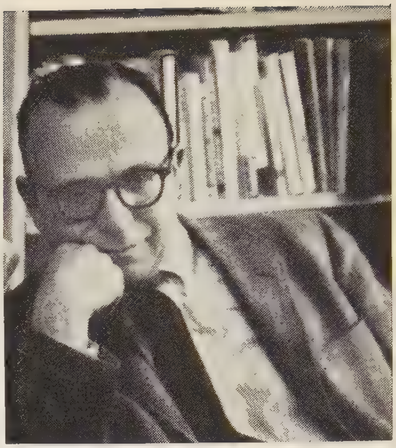
HEILBRONER, ROBERT L(OUIS)

Mar. 24, 1919- Economist; author; university professor

Address: b. New School for Social Research, 66 W. 12th St., New York 10011; h. 830 Park Ave., New York 10021

Since his first book, *The Worldly Philosophers,* was published in 1953, Robert L. Heilbroner has become known to students as the man who made the study of economics not a dreary, abstract, eye-glazing experience, but a lively, challenging encounter with ideas that have profoundly affected the history of mankind. Heilbroner, who is Norman Thomas Professor of Economics at the New School for Social Research in New York City, considers himself primarily an "intellectual," interested not so much in the "minutiae of economics" as in the application of economic principles to social and political problems. "I've conned millions of young people into thinking that economics is an interesting subject in tune with their social concerns," he once said. According to *Business Week* (September 30, 1972), the combined sales of the dozen or so books that he has written have "put him in the 3,000,000-plus class and may make him the top-selling economics author of all time."

Robert Louis Heilbroner was born on March 24, 1919, on the upper West Side of Manhattan in New York City, the third child and only son of Louis and Helen (Weiller) Heilbroner. His father, "a poor boy from North Carolina," was cofounder of Weber & Heilbroner Inc., a chain of men's clothing stores. He died when Robert was five years old, and the family eventually sold its interest in the successful business. Heilbroner and his sisters were educated in private schools. "I grew up like anyone else in the privileged class," he told Leo Standora in an interview in the New York *Post* (February 21, 1972). "I was reared during the Great Depression and never knew there was one." The family's chauffeur, who acted as a "substitute father" to him for about ten years following his father's death, helped to shape his politically liberal outlook.


ROBERT L. HEILBRONER

At Harvard University, where he planned at first to major in writing, Heilbroner chanced to take a course in economics with a radical professor. "It was an awakening," he recalled in the New York *Post* interview. "I took to the subject like a duck to water." A member of Phi Beta Kappa, Heilbroner graduated *summa cum laude* in 1940 with a B.A. degree in history, government, and economics. After graduation he worked briefly for the federal Office of Price Administration. He also served for a time as a clerk in one of the Weber & Heilbroner stores, an experience he thoroughly disliked. World War II gave him a total change of milieu. Drafted into the United States Army and assigned to military intelligence, he served in the Pacific as an interrogator of Japanese prisoners of war.

After his discharge in 1946 with a Bronze Star and the rank of first lieutenant, Heilbroner went to work as a business economist with a large commodity trading house and began to write free-lance magazine articles in his spare time, concentrating on economics. By the late 1940's he had sold several articles to *Harper's Magazine.* "I decided I liked writing more than office work and I got a year's leave," he told an interviewer for *Business Week* (September 30, 1972). He never returned to the business world. While keeping busy as a free-lancer he also took graduate courses at the New School for Social Research.

Impressed by one of Heilbroner's articles, an editor at Simon & Schuster suggested that he write a book. The idea was also encouraged by Professor Adolph Lowe, under whom Heilbroner was then taking a seminar on the nineteenth-century economist David Ricardo. In response to those encouragements, Heilbroner wrote *The Worldly Philosophers; The Lives, Times, and Ideas of the Great Economic Thinkers* (Simon & Schuster, 1953), a popular account of the lives and thoughts of such major economists as Adam Smith, Thomas Malthus, David Ricardo, Karl Marx, J. M. Keynes, and Joseph Schumpeter, written in conversational prose. Although some critics found occasional inaccuracies in the book, reviews of it were predominantly favorable. The *New Yorker* (August 8, 1953) gave it a "highly recommended" rating, and G.W. Johnson wrote in the *New Republic* (August 3, 1953) that it was "the finest book for an economic semi-literate . . . that has been produced in this country for years." In the opinion of the noted economist John Kenneth Galbraith, Heilbroner's work was "a brilliant achievement," and he handled his subject "nearly to perfection."

In the *Business Week* interview Heilbroner recalled that although early sales of *The Worldly Philosophers* were modest, "it caught on in the Ivy League, then in the second-line universities, and then in the teachers' colleges. Now they're even using it in the high schools." Heilbroner's book has been translated into over twenty languages. With its fourth corrected and updated edition, published in September 1972, more than 1,500,000 copies had been sold, a figure exceeded for a textbook in its field only by Paul Samuelson's *Economics.*

The range of economic thought that Heilbroner traversed in *The Worldly Philosophers* has become, in effect, the springboard to all his work since then. As Colin Campbell observed in *Psychology Today* (February 1975), "Heilbroner's later work explored a fair part of that ocean of economic thought he first sailed across in 1953—explored it, one might say, in ever-deepening, gradually closing circles. He returns always to a few questions: Where are we now in the stream of history? What is it like here, and where are we headed?" Heilbroner's second book, *Quest for Wealth; A Study of Acquisitive Man* (Simon & Schuster, 1956), dealing with the "origin and nature of the universal drive for acquisition," evoked varied reactions. Although most reviewers found it an entertaining and stimulating book, some felt that it was superficial in that it did not delve deeply enough into the sources of man's acquisitive drive.

His next book, *The Future as History; The Historic Currents of Our Time and the Direction in Which They Are Taking America* (Harper, 1960), established Heilbroner's reputation as a social critic. In it he challenged America's contentment with its traditional values and optimism and took a hard, analytical look at such phenomena as a burgeoning science and technology, the potentially explosive economic and social aspirations of millions in the underdeveloped countries, and the inevitable growth of collectivization and bureaucratic control in the capitalist democracies. He observed that those developments were real and inescapable, that the future was hazardous for those who value a democratic society, and that a reassessment of the traditional Western faith in a beneficent progress toward enlightenment and well-being was essential. "Only from a sense of historic understanding can come the strength to pass through the gantlet with an integrity of mind and spirit," he concluded.

Historian Eric Goldman, reviewing the book in the New York *Herald Tribune* (February 28, 1960), compared it with some of Walter Lippmann's early books in that it was instructive but not overly didactic, and observed that it merited a distinguished place in the "new literature" that seeks to explore the prospects for "civilized living within an essentially insoluble world crisis." Joseph Wood Krutch, writing in the New York *Times Book Review* (March 6, 1960), found Heilbroner's logic "impressive" but suggested that some readers would be disturbed by certain vital questions that the book left unanswered.

Heilbroner finally obtained his Ph.D. degree from the New School for Social Research in June 1963, seventeen years after having begun his graduate studies there, and eleven years after completing the course requirements with a nearly perfect grade average. He delivered the valedictory address at his long-delayed commencement. In the intervening years, while he had been engaged as a free-lance writer and occasional lecturer, he had started—and abandoned—three dissertations. At the time *The Worldly Philosophers* was published, his advisers told him that the book would have served admirably as his dissertation if he had submitted it before publication. In 1962 he submitted the manuscript of a new book, *The Making of Economic Society*, and it was promptly accepted as his dissertation. A historical exploration of "economies of the past," from ancient Rome to recent times, the book was published that same year by Prentice-Hall. It has since gone into several editions, and it has been adopted as a college text.

In *The Great Ascent; The Struggle for Economic Development in Our Time* (Harper, 1963), Heilbroner dealt with the process of economic development in some 100 developing nations and criticized the concept of foreign aid as "international charity," preferring to consider it an instrument of foreign policy and a means of fostering trade. Among his other works are *A Primer of Government Spending* (Random House, 1963), a study of deficit financing and its consequences, on which he collaborated with Peter L. Bernstein; the volumes *Understanding Macroeconomics* (Prentice-Hall, 1965) and *Understanding Microeconomics* (Prentice-Hall, 1968), which examine economic institutions from different levels; and the textbook *The Economic Problem* (Prentice-Hall, 1968).

Heilbroner's collection of essays *The Limits of American Capitalism* (Harper, 1966) explored the question of how capitalism was likely to evolve and how much it was capable of changing within a framework that still retained the institution of private property and the pursuit of profit. According to his analysis, the institution of capitalism would probably survive for the immediate future, but the policymaking role of businessmen would gradually give way to that of other elite groups—scientists, educators, administrators, labor union leaders, and military men. Although some critics questioned Heilbroner's conclusions, the book was considered an important contribution to economic scholarship, as was his second collection of essays, *Between Capitalism and Socialism; Essays in Political Economics* (Random House, 1971), which dealt with such topics as revolution in underdeveloped countries and economic planning in the Soviet Union.

Heilbroner edited the volume *Economic Means and Social Ends; Essays in Political Economics* (Prentice-Hall, 1969), by Adolph Lowe and others, and he collaborated with Arthur M. Ford in writing *Is Economics Relevant?* (Goodyear, 1971). The economist wrote the summary and conclusions to the volume *In the Name of Profit* (Doubleday, 1972), a study by a group of journalists of the inner workings of several corporations. In a review of that book, a critic for *Library Journal* (April 1, 1972) wrote: "It is doubtful . . . that any of the many consumer-protection works that have come out recently makes its point as forcefully, as authoritatively, and as convincingly as does this volume."

In his most recent book, *An Inquiry Into the Human Prospect* (Norton, 1974), Heilbroner warns of three major perils that could spell the doom of mankind: depletion of the earth's resources, an unchecked population explosion, and a nuclear holocaust. In his review of the book, Judson Hand of the New York *Sunday News* (March 31, 1974) wrote: "What makes Heilbroner's essays so chilling is that he possesses impeccable credentials as a liberal idealist. He has never been known as an alarmist, much less a sensationalist." James Fallows, writing in the New York *Times Book Review* (May 12, 1974), found it an "impressive achievement" but felt that it had a serious defect: "a pompous, written-on-clay tablets tone in the prose, evoked by the title itself . . . and reinforced by numerous text references to 'the human prospect' where 'economic difficulties' would have sufficed."

Self-described as a "radical conservative," Heilbroner explained in *Business Week* (September 30, 1972): "I'm a radical in that I see capitalism in its historical context, in the process of flux, and I support many changes toward equality that are called socialism. But I'm conservative in that I no longer believe institutional change will make the problems go away." In an interview with Colin Campbell in *Psychology Today* (February 1975) Heilbroner admitted that his outlook had changed from his earlier optimistic liberalism, but he refused to classify himself as a prophet of doom. "I'm not a pessimist," he declared. "I'm not insisting that the ship is going to founder. It's just that we have to redesign the ship—wheel house, engine room, the works. We affluent Americans will have to give up a great deal. . . . The free life of the mind—even the free exercise of science—may not flourish in the world I think is coming. But then, new civilizations never lament the privileges of the old ones. We don't lament the privileges of the aristocracy that perished in the butterfly court of Versailles."

Despite the pessimistic tone of his latest book, Heilbroner thinks of himself as basically a cheerful and optimistic person. He explains the apparent inconsistency by his ability to live on two levels: the serious, reflective, and esthetic level, and a more immediate day-to-day level. "We all learn to live on two levels," he says, "and yet there are dreadful contradictions between them. This troubles thoughtful people. But here history helps. If you know something about the past, then you know this contradiction is not new."

In addition to his books, Heilbroner has written many articles for popular and scholarly magazines as well as several pamphlets in the Public Affairs series. As a result of his writings, he has been much in demand as a lecturer, and over the years he has lectured to student, business, and labor groups, and at the National War College and other institutions. In 1971 he was named to the newly established Norman Thomas chair of economics in the Graduate Faculty of Political and Social Science of the New School for Social Research, where he serves as chairman of the economics department. Since 1972 he has been a member of the executive committee of the American Economic Association, and he also belongs to the Council on Foreign Relations and the Century Association. Heilbroner is board chairman of the Town School in New York City. La Salle College in Philadelphia has conferred an honorary LL.D. degree on him.

Robert L. Heilbroner was married in 1952 to the former Joan Knapp, who is a successful author of children's books. They have two teen-aged sons, Peter Louis and David Robert. After the couple was divorced in 1975, Heilbroner married the former Shirley Elinor Taks Davis. Heilbroner is described by Colin Campbell as "modest and good-natured and serious at the same time," and as "a man of relentless circumspection" with a "pleasant and formal" manner, expressive hands, and a mobile face. His physique is that of a sedentary man, and he is given to rapid, precise speech. His extracurricular interests are Oriental art, the eighteenth century, bird-watching, and playing the piano. He spends his summers at Martha's Vineyard, Massachusetts with his family. Royalties from his books "bring in from $60,000 a year to double that in a good year," Heilbroner revealed in the 1972 *Business Week* interview, adding: "I live in comfortable circumstances, which I have no desire to improve."

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HERTZBERG, ARTHUR

June 9, 1921- Organization official; theologian; author
Address: b. American Jewish Congress, Stephen Wise Congress House, 15 E. 84th St., New York 10028; Temple Emanu-El, 147 Tenafly Rd., Englewood, N.J. 07631; h. 83 Glenwood Rd., Englewood, N.J. 07631

"A rabbi should be where the real issues of society are, not where safe platitudes are to be preached," Rabbi Arthur Hertzberg recently remarked. "You save your soul by saving someone else's body." One of American Jewry's most accomplished and intellectually gifted leaders, Hertzberg has been president of the American Jewish Congress since 1972. He was reelected to a two-year term in 1974. Besides serving Jewish congregations in many parts of the United States, Hertzberg has written a number of books and articles on various aspects of Jewish history. The gadfly of the Jewish Establishment, he has not hesitated to criticize such prominent Jewish leaders as Golda Meir, the former Israeli premier.

Long interested in interreligious activities, Rabbi Hertzberg chaired the Commission on International Affairs of the Rabbinical Assembly of America and the Social Action Commission of the Synagogue Council of America in the 1960's. The founder and first president of the International Jewish Committee on Interreligious Consultations, he organized and chaired the first meeting in history in which official delegates from the Roman Catholic Church and from the world Jewish community met on an equal plane. At the same time, he is an ardent Zionist spokesman who constantly emphasizes the importance of Israel in Jewish religion and Jewish survival. "For the continuity of Judaism and Jews," he wrote in *Judaism* (Fall 1970), "the State of Israel is today a prime necessity for all men who care that the Jewish ethos should flourish and make its own kind of contribution to all of mankind." Hertzberg is currently the rabbi of Temple Emanu-El in Englewood, New Jersey.

Arthur Hertzberg, the eldest of the five children of Rabbi Zvi Elimelech Hertzberg and Nehamah (Alstadt) Hertzberg, was born on June 9, 1921 in the town of Lubaczów, Rzeszów province, in southeastern Poland. He has two brothers, Joshua and Isaiah, both of whom are rabbis, and two sisters, Mrs. Eve Rosenfeld and Mrs. Zelda Moraine. In the late 1920's, the Hertzberg family emigrated to the United States. Although he was only a child when he left Poland, Hertzberg vividly remembers the emotionally charged moment of departure when his maternal grandfather, an associate of the famed *Rebbe* of Belz, a noted Hassidic leader, came to the Lemberg railroad station to bless him. After arriving in the United States the Hertzbergs lived briefly in New York City and in Youngstown, Pennsylvania before settling in Baltimore, where the elder Hertzberg became the rabbi of one of the city's foremost Jewish congregations.

RABBI ARTHUR HERTZBERG

As the son of a renowned rabbinical scholar and the scion of a prominent Hassidic family whose male members for several centuries had all been rabbis, Arthur Hertzberg began preparing himself for the rabbinate at an early age. Throughout his boyhood he was, in his words, "a real studying engine," devoting himself to mastering the Talmud, the massive compendium of Jewish law and lore that is the main focus of traditional rabbinical study, and other sacred Judaic texts. At the same time he attended Baltimore City College, a high school, where he was a member of the chess team and wrote book reviews for the student paper.

In a moving essay in *Midstream* (June-July 1970), Hertzberg described his emotional and intellectual evolution during that period of his life, in which he saw himself as neither fully American nor fully a traditional Orthodox Jew. "In my teens, even after the advent of Hitler, I still imagined that I would return to Poland for part of my education. I was already too 'modern' to think that I could fit in . . . at the court of the *Rebbe* of Belz, but I expected that I could visit this world, and not as a tourist. . . . I never got there . . . but the trip to Poland that never was had purposes which looked beyond the visit to the world of my grandfather. I was no more than fifteen when I realized that . . . I could clearly locate myself with . . . Jewish modernity."

After graduating from high school in 1937, Hertzberg enrolled at Johns Hopkins University, where he majored in history and Oriental languages and played on the chess team. A brilliant student, he was elected to Phi Beta Kappa and was selected as a "President's Scholar." He received his B.A. degree in 1940 and went on to graduate work at the Jewish Theological Seminary in New York City. By the time he received his M.H.L. degree in 1943, the year he was ordained a Conservative rabbi, his lifelong commitment to Zionism had solidified. "When I began to know that the disaster to European Jewry [during World War II] was enormous, I also knew, without ever saying it in words, that the community which involved so many of my emotions could not possibly be anything near the same when the war ended," he explained in his article for *Midstream.* "I could never go home again, not because I had become radically different, as I had, but because home would at best be a semi-habitable ruin. And so there began a curious, but I suspect not atypical, inner dialogue between myself and Tel Aviv."

Hertzberg began his career as the director of the Hillel Foundation chapter serving Amherst College and the University of Massachusetts, both in Amherst, Massachusetts. In 1944 he became the rabbi of Congregation Ahavath Israel of Oak Lane in Philadelphia and in 1947, the rabbi of the West End Synagogue in Nashville, Tennessee. From 1951 to 1953 he was stationed in England as a chaplain in the United States Air Force. After his discharge, he returned to Nashville, where he remained until his appointment to Temple Emanu-El in Englewood, New Jersey. As rabbi of Temple Emanu-El, Hertzberg has occasionally irritated his conservative suburban congregants by taking a stand on a contemporary political or social issue. For example, in his Yom Kippur sermon in 1963, he cautioned against increased American military involvement in the Indochina war.

For the past two decades Hertzberg has devoted himself not only to congregational responsibilities but also to scholarly pursuits and to organizational activities reflecting his wide range of interests. Since 1961 he has taught history at Columbia University first as a lecturer and then as an adjunct professor of history. He earned his Ph.D. from that university in 1966 for his doctoral dissertation, "The Jews in France Before the Revolution: Prelude to Emancipation." From 1966 to 1968 he was a visiting associate professor of Jewish studies at Rutgers University, and the following year he was a lecturer in religion at Princeton. He spent the 1970-71 academic year as a visiting professor of history at Hebrew University in Jerusalem. In addition, he has been a frequent lecturer at the Summer Institute on Race Relations at Fisk University in Nashville.

Hertzberg's academic reputation was further enhanced by his many incisive contributions to scholarly journals and to such respected periodicals as *Commentary, Commonweal,* and the *National Catholic Reporter,* for which he was a regular columnist, and by his trenchant analyses of Jewish life and thought. His first book, *Religion in Crisis* (Bloch, 1949), was distilled from a series of radio talks initially broadcast during the late 1940's. *The Zionist Idea; a Historical Analysis and Reader* (Doubleday, 1959) was acclaimed for its introductory essay on the intellectual history of the Zionist movement. (A revised edition was published by Atheneum in 1972.) In *The French Enlightenment and the Jews* (Columbia University Press, 1968), Hertzberg outlined a controversial "revisionist" history that traced the roots of modern secularized anti-Semitism to currents of thought originating with Voltaire and other thinkers of the Enlightenment. The book won the first Amram Award in 1967 as the year's best nonfiction work on a Jewish subject. His other works include *Judaism* (1962), which he edited for Braziller's "Great Religions of Modern Man" series, and *The Outbursts That Await Us; Three Essays on Religion and Culture in the United States* (Macmillan, 1963), written in collaboration with Martin E. Marty and Joseph N. Moody. He is currently an editor of *Jewish Social Studies,* a quarterly journal, and a consulting editor to the sixteen-volume *Encyclopaedia Judaica* (Macmillan, 1972).

With his customary candor, the outspoken Hertzberg shocked his more complacent colleagues when he charged that the rabbinate no longer exercised real power in Jewish communal affairs. In his widely discussed essay originally published in *Midstream* (January 1966), he described the contemporary rabbi as an "institutional executive" of a large, impersonal organization. Because "Jews will not come to synagogues in great numbers to pray," the rabbi, in an effort to attract congregants, has become more of an "entertainer" than a spiritual leader, Hertzberg contended. "Most United States rabbis have become entirely too useful—and therefore are fundamentally useless. To correct the situation, he urged each rabbi to return to "his classic function of being a creative Jewish scholar so that he has something that must be uniquely his own to have." Furthermore, he advised politically active Christian clergymen to devote their energies to religious questions "of ultimate concern" rather than to social revolution. "Religion as an ongoing force cannot be saved by 'making it relevant,'" he told an audience at the New School for Social Research in New York City in March 1968. "That's not the job of religion. What people come to religion for is an ultimate metaphysical hunger, and when the hunger is not satisfied, religion declines."

Through every means at his disposal, Hertzberg goaded his congregants and American Jews in general to recommit themselves to the practice of Judaism and to the espousal of its beliefs and values. In an open letter to his congregation in the *Temple Emanu-El Bulletin,* reprinted in the *Jewish Digest* (April 1971), the rabbi appealed to the "silent two-thirds" who, by their absence from regular services, attest that "the synagogue is peripheral" in their lives: "The very core is an issue of faith and purpose. Are we part of a synagogue because we want a little personal decoration that is convenient to us . . . , or are we committed to the idea that the faith in God and our participation in the Jewish tradition is of the very nature of our lives?"

Hertzberg's concern for those who are Jews in name only is evident in many of his writings, most notably in his essay "The American Jew," published in the *Encyclopaedia Judaica Yearbook* (1973). In that article he maintained that although the process of Jewish emancipation had been realized in the United States, the question of whether that achievement was "the end of community or the foundation for an unprecedented kind of Jewish life" remained unresolved. "My own best guess is that it is neither," Hertzberg wrote. "Jewish life in America in the next half century will have about it the not-quiteness of neither the option of large-scale assimilation nor of a renaissance of major Jewish creativity."

On May 12, 1972 Arthur Hertzberg was elected to a two-year term as president of the American Jewish Congress (AJC). One of American Jewry's foremost community relations agencies, the AJC promotes the religious and cultural growth of the Jewish people, supports the continued development of Israel, and defends civil liberties and religious freedom. In his inaugural address, Hertzberg told the assembled delegates: "For the past half-century, the attitude of the Jewish community has been what is good for society is good for the Jews. When the civil rights movement died and Jewish interests began to conflict with other groups, we overreacted and turned inward, sacrificing our traditional concern for universal values. . . . The time has come to redress this new imbalance—to take the middle position which says affirmatively and proudly: we are universalists and particularists, we care for all men and we care for ourselves."

Elaborating on that statement in an interview for the New York *Post* (June 5, 1972), Hertzberg told Lindsay Miller, "When I say we should take a middle position, I'm not talking about being middle-of-the-road. I'm talking about something much more difficult. It's what Martin Buber called the 'narrow ridge'—that place where narrow ideas and emotions clash. And that's an exciting place to be." According to some observers, the Buberian approach to contemporary issues that has characterized Hertzberg's administration of the AJC is a reflection of his certified intellectual capabilities.

Unlike some of his predecessors, Rabbi Hertzberg enjoys academic debates and enthusiastically argues the issues with religious and political leaders of all persuasions. Most notable, perhaps, is Hertzberg's highly publicized debate with Father Daniel Berrigan. In an address to the Association of Arab University Graduates in Washington, D.C. on October 19, 1973, the Jesuit antiwar activist castigated Israel for its "domestic repression, deception, cruelty, [and] militarism." The "imperial adventure" of the Israeli government had not only failed to create new forms of political life for her own citizens, but had also created 1,500,000 refugees, Berrigan continued. He further accused many American Jewish leaders of ignoring the Asian holocaust in favor of economic and military aid to Israel and asserted that if he were a conscientious Jew in Israel, he would have to live in resistance against the state.

Hertzberg's response, which first appeared in *American Report* (November 12, 1973), the biweekly publication of Clergy and Laity Concerned, painstakingly dissected Berrigan's argument and cogently refuted each point. Although he granted Berrigan the right to his opinion, he condemned the priest for his "simplistic moralizing" and his "distortions" that performed a disservice to the cause of world peace. "Underneath the language of the New Left, Daniel Berrigan has no patience with the Jewish community," he concluded. "He wishes it would go away and leave to him the role of the true Jew. Let us call all this by its right name: old-fashioned theological anti-Semitism." Commenting on the exchange for *Commonweal* (December 21, 1973), Michael Novak noted that Hertzberg's analysis of the "new anti-Semitism" ably demonstrated how the "new left" had joined "an ancient right."

Hertzberg's inclination to reject the way things always have been done in favor of more innovative methods was strikingly illustrated in his speech before the Plenary Session of the World Jewish Congress in the spring of 1975. Pointing out that the majority of Jews living outside Israel are essentially "outside [their] tradition without having arrived anywhere else," he called for "a free and full Jewish education" for every child in the Diaspora. "If the great work of the first three quarters of this century was to make the world safe for Jews," he continued, "the task that must be undertaken in the remaining quarter of this century must be to make Judaism safe among Jews." To channel the energies of young Jews into Jewish service of various kinds, he suggested the formation of an organization patterned after the American Peace Corps. "We must stop conferring about culture and, instead, study and teach," he reasoned. "I am well aware that at the very root of what I am reaching toward is the recapturing of the sense of our own uniqueness, the reassertion of our own chosenness. The wide variety of our present . . . political concerns and secular projects all assert the simple sentence, 'I am here.' The task that awaits us is to direct our energies into something that says, more formidably, 'I ought to be here.' To understand this is to understand ourselves again. We might then be able to bear our uniqueness not as a burden or a wound, not as something to be cured or forgotten, but as a challenge and a teaching."

On March 19, 1950 Arthur Hertzberg married Phyllis Cannon, a British bibliographer he met in Paris during a brief stopover on a trip to Israel. They have two daughters, Linda Beth and Susan. Hertzberg, who stands five feet six inches tall and weighs 170 pounds, has brown hair and brown eyes. Journalists have noted that he has a tendency to punctuate his statements with thrusts of his forefinger. Although he considers himself to be a liberal Democrat, he is registered as an independent and claims to be an "inveterate ticket splitter." For recreation he reads mystery novels and "other kinds of trash."

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HILLS, CARLA ANDERSON

Jan. 3, 1934- United States Secretary of Housing and Urban Development; lawyer
Address: b. Dept. of Housing and Urban Development, 451 7th St., SW, Washington, D.C. 20410; h. 3125 Chain Bridge Rd., Washington, D.C. 20016

When Carla Anderson Hills succeeded James T. Lynn as United States Secretary of Housing and Urban Development (HUD) on March 10, 1975 she became the third woman in the nation's history to hold a Cabinet post. Although Mrs. Hill has succeeded as a lawyer and competently served in 1974-75 as Assistant Attorney General in charge of the Justice Department's Civil Division, her lack of experience in housing matters caused some Congressmen, along with representatives of the women's movement and the housing industry to question her qualifications for the HUD post. President Gerald R. Ford said, however, at her swearing-in ceremony at the White House: "I consider her the best-qualified person for this very demanding position. . . . Restoration of health to the housing market is imperative. I am convinced that our new Cabinet officer is equal to that difficult challenge and others which will confront her."

Carla Anderson Hills was born on January 3, 1934 in Los Angeles, California, the younger of the two children of Carl and Edith (Hume) Anderson. Her mother, now Mrs. Edith Wagner, came from a socially prominent background. Her father, who died in 1965, was originally a rural Missourian of modest means. After moving to California he parlayed a salesman's job into a multimillion-dollar building supplies business, and he later became president of the Hollywood Chamber of Commerce. The family business, Modern Materials Inc., is now headed by Mrs. Hill's brother, Stephen Anderson.

Growing up in Los Angeles and in Beverly Hills—in the house that was used for the exterior scenes of the motion picture *Sunset Boulevard*—Carla Anderson was educated in the exclusive Marlborough School for girls, rode her five-gaited horse in shows, sailed, played tennis, and summered at the twenty-five-acre family estate in Burbank. Her ambition to pursue a career in law and public service was inspired by the historical biographies—especially those of the Founding Fathers—that she read as a child. By twelve she wanted to become a lawyer.

Instead of making her debut after graduating from high school in 1951, Carla Anderson opted for a trip to Europe. She then entered Stanford University, where she majored in history and captained the women's tennis team. In partnership with a classmate, she was a six-time winner of the university women's doubles title, and she also won the California intercollegiate women's doubles tournament. In the summer of 1954 she went to England to study at St. Hilda's College, Oxford University. She obtained her B.A. degree *cum laude* from Stanford in 1955.

Although her mother encouraged her plan to attend law school, Carla Anderson met opposition from her father, who had hoped that she would go into the family business and told her, as she recalled in an interview with Sheila Moran (New York *Post*, July 20, 1974): "I will not pay your tuition, dear." With the determination that earned her the family nickname "Butch," she defied her father and paid her own way through her first year at Yale Law School. During summers she worked at various jobs, and once she went into business for herself, selling eggs to neighbors at a five percent profit. She graduated from Yale with an LL.B. degree in 1958, ranking twentieth in a class of 167.

During her last year at Stanford, Carla Anderson met Roderick Maltman Hills, whom she married on September 27, 1958, after her graduation from law school. Admitted to the California bar in 1959, Mrs. Hills worked for the next two years as an assistant United States attorney in the Civil Division of the Department of Justice in Los Angeles. In 1962 she and her husband joined with other lawyers in establishing the Los Angeles law firm of Munger, Tolles, Hills & Rickershauser, with which she practised until March 1974. The firm specializes in federal trial practice and in antitrust and securities law. Mrs. Hills also taught antitrust law as an adjunct professor at U.C.L.A. during the 1972 spring semester.

In the spring of 1973 Elliot L. Richardson, then Secretary of Defense, came to Los Angeles, hoping to persuade Roderick Hills to come to Washington, D.C. as an assistant secretary. Hills turned down the post because of business commitments. But Richardson, who met Mrs. Hills during his trip, was impressed by her credentials. Later that year, after his appointment as United States Attorney General, he invited Mrs. Hills to be an assistant attorney general. Delighted, Mrs. Hills accepted and flew out to Washington, D.C. to begin preparations for moving.

As it turned out, however, on October 20, 1973, the day Mrs. Hills arrived back in Los Angeles, Richardson resigned in what became known as the "Saturday night massacre," after he refused to comply with President Richard Nixon's order that he dismiss special Watergate prosecutor Archibald Cox. "I landed at the airport, got into my car that was parked there, and turned on the radio," Mrs. Hills later recalled. "The big news was Richardson's resignation. So that was that."

Mrs. Hills's prospects for a Justice Department post did not end there, however. Richardson's successor as Attorney General, William B. Saxbe, who was equally impressed by her credentials, invited her to head the Justice Department's Civil Division as an assistant attorney general. Her nomination, on February 18, 1974, was confirmed by the Senate on March 7, and in April Mrs. Hills succeeded Harlington Wood Jr. in the $38,000-a-year post once occupied by Supreme Court Chief Justice Warren E. Burger. The highest-ranking woman in the Justice Department, Mrs. Hills was also the first female assistant attorney general since the early 1920's, when Annette Abbott Adams and

Mabel Walker Willebrandt were appointed to that rank.

As an assistant attorney general, Carla Hills was in charge of about 250 Justice Department lawyers in Washington, D.C., as well as ninety-four United States attorneys across the country. In her New York *Post* interview with Sheila Moran, Mrs. Hills described her position as "the finest federal lawyer's job, in my view." Typical cases, she continued, often involve claims against the government amounting to hundreds of millions of dollars or are "profound constitutional questions that affect the whole fabric of federal programs."

Mrs. Hills's handling of her responsibilities at the Justice Department brought her to President Ford's attention and resulted in her nomination on February 13, 1975 to succeed James T. Lynn as Secretary of Housing and Urban Development. Although the President denied that the nomination had anything to do with Mrs. Hills's sex, some observers of the Washington political scene have suggested that he made the move in response to demands by the women's movement and, in particular, by First Lady Mrs. Betty Ford to bring women into higher government positions.

The nomination met with both intense opposition and strong support. Democratic Senator William Proxmire of Wisconsin, the head of the Senate Banking, Housing, and Urban Affairs Committee, which held the confirmation hearings, asserted that although Mrs. Hills was "able and intelligent," she had "absolutely no known qualifications for the job." He added that this was "no time for on-the-job training." Some representatives of the housing industry also questioned Mrs. Hills's qualifications, citing her lack of experience in housing matters at a time of housing crisis. There was, in addition, some concern expressed by representatives of the women's movement, who felt that the complexities of the HUD post combined with the existing state of the economy would make it extremely difficult for anyone to succeed in it, and that failure would look worse if the position were held by a woman.

On the other hand, Mrs. Hills's nomination was praised by legislators, law colleagues, and public officials who cited her administrative ability and poise, and pointed out that she had handled a number of housing cases in the Justice Department. She was expected to bring to HUD a fresh point of view, plus her usual energy in tackling an unfamiliar job. Summing up the arguments in her support, California Democrat John V. Tunney said at the Senate hearings: "I think that her proven record is one of a person who has been able to master every task that was set before her." Unperturbed by the controversy surrounding her appointment, Mrs. Hills told Louise Sweeney (*Christian Science Monitor,* April 10, 1975) that her goal was not to be "the best woman secretary of HUD," but "the best secretary HUD has had," adding, "I hope I bring a multitude of perceptions to it, both as a lawyer and from my background and various interests."

Confirmed by the Senate on March 5, 1975, Carla Anderson Hills was sworn in as Secretary of Housing and Urban Development on March 10, becoming the first woman Cabinet member in twenty years. (Only two women had served previously in Cabinet posts: Frances Perkins, who was Secretary of Labor under Franklin D. Roosevelt, and Oveta Culp Hobby, who was appointed Secretary of Health, Education, and Welfare by President Dwight D. Eisenhower.) At the ceremony, Mrs. Hills said that she was determined to make "substantial strides toward that goal of achieving for every American family decent shelter and a proper living environment."

CARLA ANDERSON HILLS

As Secretary of HUD, Mrs. Hills heads an agency with a staff of some 17,000 persons and a budget of $7.1 billion for 1975-76. After thoroughly familiarizing herself with the demands of her new office, she outlined a program to revitalize the housing industry, dismissing arguments that such an effort was futile until the rest of the economy revived. Among other actions, she planned to encourage lending agencies to make more money available for mortgage loans; to abolish the interest-rate ceiling on mortgages; to provide more help for low-income families who rent privately owned housing through such measures as a system of subsidies; to alleviate housing decay, especially in urban areas, by means of increased revenue sharing; and to provide better legal protection to home buyers and renters. Mrs. Hills also planned to make herself familiar with the growing condominium industry; to work for better standards of safety and durability of mobile homes; and to implement the new Real Estate Settlement Procedures Act, which affects most residential housing transactions in the United States.

In April Mrs. Hills performed what a New York *Times* reporter called "her first significant act," when she abolished rent ceilings in federal housing. Addressing the NAACP convention in July, Mrs. Hills said in answer to criticisms of federal urban renewal programs that the government was "no longer emphasizing clearance and removal but . . . preservation and restoration" of existing housing.

Summarizing an evaluation of Mrs. Hills's performance during her first four months in office by Carl A. S. Coan, a top housing legislative expert on the Senate staff, Kenneth R. Harney wrote in the *Housing and Development Reporter:* "She's not likely to win any popularity contests, but she's beginning to establish a reputation as a hard-driving, no-nonsense administrator—the very type of doctor in the house HUD could use. She's not likely to chart many new directions in solving the country's housing problems or push through any major legislation, but she just might be able to . . . cut some of FHA's red tape and build morale within the agency's field offices."

Mrs. Hills was president of the Los Angeles chapter of the Federal Bar Association in 1963 and of the National Association of Women Lawyers in 1965, and she has served on committees of the American Bar Association and the Los Angeles County Bar Association. She is a fellow of the American Bar Foundation and a member of the American Law Institute, and she has been a vice-president and director of the Yale Club of Los Angeles. She has served on the executive committee of Yale Law School; the board of councillors of the University of Southern California Law Center; and the board of trustees of Pomona College. In 1970 she became a member of the standing committee on discipline of the United States District Court for California's central district; from 1969 to 1971 she served on a corrections task force under the California Council on Criminal Justice; and from 1972 to 1974 she was on the council of the Administrative Conference of the United States. Mrs. Hills collaborated on the book *Federal Civil Practice* (1961), and she was editor and coauthor of *Antitrust Adviser* (McGraw-Hill, 1971). Pepperdine College in Los Angeles awarded her an honorary LL.D. degree in 1975.

After Carla Anderson Hills was appointed to the Justice Department post in 1974, she and her husband moved to Washington, D.C., where they live in a spacious home with a swimming pool and tennis court, with their four children, Laura Hume, Roderick Maltman Jr. (Ricky), Megan Elizabeth, and Allison Macbeth. In addition to practising law, Roderick Hills served as chairman of the Republic Corporation, a motion picture conglomerate, until his appointment, in April 1975, as a Presidential counsel. On October 2, 1975 Hills was nominated as chairman of the Securities and Exchange Commission. Mrs. Hills, who is five feet five inches tall, weighs 112 pounds, and has brown eyes and brown hair, is described as attractive, self-confident, and hard-working. Although she is said to be outspoken to the point of bluntness, especially in her dealings with Congress, she has the respect and cooperation of her staff members. She has had to contend with her share of male chauvinist remarks, but she has a reputation for maintaining her poise in most situations. Still an excellent tennis player, Mrs. Hills usually defeats her opponents, including her husband. She enjoys listening to Bach, leisure reading, giving dinner parties, and spending an occasional "family day" with her children, for whom she tries to reserve some time each evening. Mrs. Hills is an Episcopalian, and she considers herself an "enlightened" Republican.

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HUNTER, JIM

Apr. 8, 1946- Baseball player
Address: b. New York Yankees, Parks Administration Bldg., Flushing, N.Y. 11368

The highest paid pitcher in baseball is Jim "Catfish" Hunter, an insouciant tobacco-chewing Tarheel who has, at least temporarily, made the New York Yankees feel like champions again. Hunter signed a seven-figure contract with the Yankees in January 1975 after extricating himself from indentureship to Charles O. Finley, the autocratic owner of the Oakland (California) Athletics. During ten seasons with the Athletics, Hunter, a right-handed mound marksman with pinpoint control, won 161 games, including a perfect one, and he was undefeated in three World Series. For four straight years beginning in 1971 his win record was never below twenty, and in 1974, when it reached twenty-five, he received the Cy Young Memorial Award for outstanding pitcher of the year and the Sporting News Pitcher of the Year award.

James Augustus Hunter, the youngest son among the eight children of Abbott Hunter, a farmer and logger, now retired, and Millie Hunter, was born on his father's farm near Hertford in Perquimans County, North Carolina on April 8, 1946. In childhood, as now, he liked to go fishing, and apparently his favorite catch was catfish, but, contrary to legend, he did not acquire his colorful nickname as a boy. It was Charlie Finley, baseball's master of imaginative ballyhoo, who dubbed him Catfish and created the legend that goes along with the name. "Around here, we never call him Catfish," Ray Ward, editor of the *Perquimans Weekly*, recently told a reporter. "We call him Jimmy. . . . Jimmy's mother's been upset about that nickname. Supposedly he got it because he once ran away from home and came back with two catfish. His mother was irritated that somebody would believe her little boy ran off."

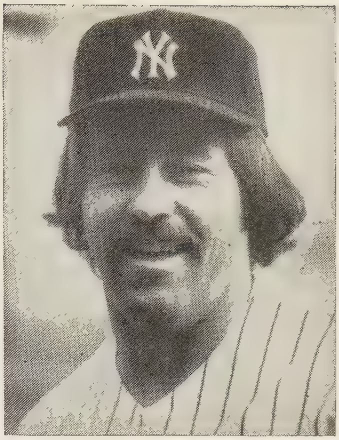
"We were always playing ball, even when it rained," Hunter's brother Pete reminisced in an interview with Murray Chass for the New York *Times* (January 5, 1975). "When it rained we'd go in the barn and break up corncobs and hit them with a stick." Hunter himself recalls: "With all my brothers and brothers-in-law, when I was growing up we could get a game going just in the family. We didn't have much money, but we always had baseball. We could play in the cow pastures and yards." On occasional trips to Baltimore with his father, Hunter would take in an Orioles game, preferably when Robin Roberts was pitching.

Having no interest in academic study, Hunter was a chronic truant in elementary school. At Perquimans High School in Hertford he starred as a linebacker and offensive end in football as well as shortstop, cleanup batter, and pitcher in baseball. As a pitcher he hurled five no-hitters and attracted the attention of major-league scouts, including New York Yankee head scout Clyde Kluttz, who was then working for Charlie Finley's Athletics, at that time located in Kansas City. "I don't think Jim was ever an overpowering pitcher," Kluttz told Joe Gergen of the Washington *Post* (February 23, 1975). "Even at eighteen he had the ability to spot the ball well. In high school you don't have to do that. But you could see him trying. Although he was an old country boy and you had to drag things out of him, he had a very impressive knowledge of baseball. He knew instinctively how to pitch. There was no way you can give that to him. Those kind of guys are just born, and not very often."

At Thanksgiving during his senior year in high school Hunter was out hunting with his brother Pete when Pete's shotgun misfired, wounding Hunter's right foot. Surgeons amputated the shattered small toe and removed pellets from the foot, but many pellets, lodged in inconspicuous or difficult positions, remained, hobbling his gait. Some of the big league scouts who had swarmed to Hertford began to have second thoughts about signing him, but not Clyde Kluttz. "In his senior year of high school he wasn't able to push off the mound because of the injury," Kluttz told Joe Gergen in the Washington *Post* interview, "but he still had the smooth delivery. That delivery hasn't changed. Bill Posedel was the [Athletics] pitching coach when we signed him and he told him, 'If anyone tries to change that delivery, you have my permission to punch him in the nose.' "

After signing Hunter to a $50,000-bonus contract, the Athletics sent him to the Mayo Clinic for a second operation on his injured foot. Surgeons at the Rochester, Minnesota clinic removed twenty-seven shotgun pellets, leaving untouched an estimated fifteen that could not safely be extricated and that remain in the foot to this day. Hunter was on the A's disabled list throughout the 1964 season, the closing weeks of which he spent as a batting practice pitcher with the Kansas City team.

Hunter's first major-league victory came in his second start, against the Boston Red Sox in Fenway Park on July 27, 1965. After finishing the 1965 season with an 8-8 record, he pitched four times a week with the A's winter instructional team in Venezuela, until his arm became sore and the anxious Kansas City front office abruptly terminated his South American stay. In the 1966 season, which was disrupted for Hunter by an appendectomy, he had a 9-11 record.



JIM HUNTER

In 1966 Hunter was named to the American League All-Star team, but he saw no All-Star action until 1967, when the annual American League-National League confrontation took place for the first time at night and within view of a prime-time television audience. In his five-inning stint in that extra-inning game he struck out four batters, walked none, and held his opponents scoreless for four innings, until Tony Perez homered in the fifteenth to give the victory to the National Leaguers. In regular season play in 1967 he won thirteen games, lost seventeen, and improved his earned-run average, bringing it down below 4.00 for the first time, to 2.80.

In 1968, when Charlie Finley moved his franchise to Oakland, California, Hunter broke even, with thirteen wins and thirteen losses. On May 8, 1968, in a game against the Minnesota Twins, he retired all twenty-seven of the batters who faced him, to go down in the record books with the first regular season perfect game in the American League since 1922. (In 1959 a perfect game by Harvey Haddix had been lost in extra innings. In the National League, Jim Bunning and Sandy Koufax had each pitched one perfect game.) But Hunter felt that, overall, he was performing below his potential. "They say I'm a .500 pitcher," he said on one occasion. "I think I'm capable of pitching better than .500 ball."

After tallying 12-15 and giving up thirty-four home runs in 1969, Hunter worked at improving his pitching motion under the guidance of Athletics manager John McNamara and pitching coach Bill Posedel. He sharpened his control by determined concentration and by a slight but important modification in his movement on the mound: he learned to flex his knees. "You get a better push-off bending the right knee," he told an interviewer in the Spring of 1970. "If you bend the left knee, you get a better follow-through and you keep the ball low."

There was a marked, progressive improvement in Hunter's performance in the early 1970's, when his win-loss tallies were 18-14, in 1970, 21-11, in 1971, and 21-7, in 1972, and his ERA's over the same period were 3.81, 2.96, and 2.04. In 1970 he was tied for the American League lead in games started by a pitcher, with forty. Vida Blue, with his spectacular fastball, outshone Hunter on the A's pitching staff until 1972, when Blue was distracted by a contract dispute with Charlie Finley and Hunter moved into pitching leadership, helping Oakland to its second straight division title and its first world championship. In the playoff win over the Detroit Tigers, Hunter pitched in two of the five games, giving up only two runs in almost sixteen innings. To the World Series victory over the Cincinnati Reds he contributed two wins, holding Cincinnati to five runs in sixteen innings.

Despite a right thumb broken by a line drive by Billy Williams in the All-Star game, Hunter again led the league in winning percentage in 1973, with twenty-one victories in twenty-six starts. Facing the Baltimore Orioles in the American League playoffs, he won the first game and the decisive fifth game, a brilliant four-hit shutout. In the World Series against the New York Mets, Hunter threw against Tom Seaver twice and twice he emerged victorious. The second occasion was the sixth game, which the A's had to win to stay in the series. With Hunter holding the Mets to one run in 6.1 innings, the A's won the game, 3-1, and they went on to win the series.

In 1974 Hunter recorded career highs in victories (twenty-five out of thirty-seven starts), innings pitched (318), and complete games (twenty-three). He led the league with an ERA of 2.49, and his control was such that he walked only forty-seven men. As of the end of the 1974 season his career ERA was 3.12 and his career win-loss record was 161-113. In the 1974 playoffs he again faced the Orioles and again beat them in the clinching game, 2-1. In the World Series against the favored Los Angeles Dodgers he was originally scheduled to pitch only the third game. But in the last inning of the third game, with the A's leading precariously, 3-2, and Joe Ferguson of the Dodgers coming up to the plate, Hunter was sent in to make the final out, and he did so, firing three strikes past Ferguson to retire the side and seal the game for the A's. In the third game, he ran his World Series record to a perfect 4-0, with a seven-inning, one-run stint. From there the A's went on to win their third consecutive world championship, four games to one. When, shortly after the Series, Hunter was named winner of the Cy Young Award, Finley congratulated Hunter, saying, "I'm very proud and happy for him. I never had a player who plays with more determination. He's the most tenacious pitcher I've ever seen."

Finley's friendly praise belied antagonism. Before the 1974 season began Hunter had signed a two-year contract for $100,000 a year. With his future financial security and the tax problem in mind, Hunter had insisted that half of the money be spread out in deferred payments to be applied to an annuity. When Finley realized that the deferred payments would put him at a tax disadvantage, he balked at making them. Advised by his lawyers that Finley had thus abrogated the contract, Hunter waited several months—so as not to hurt team spirit in the pennant race—and in October 1974 declared himself to be a free agent, eligible to sell his services to the highest bidder. The following month a three-man arbitration panel upheld Hunter by a vote of two to one, and twenty-two major league teams began bidding for him. The San Diego Padres reportedly offered to let him set his own price, but Hunter opted for the New York Yankees, partly because they were represented by his old friend Clyde Kluttz. "Clyde never lied to me then [1964] and he never lied to me now," Hunter said, "if not for Clyde, the Yankees would have had a lot more trouble signing me."

Estimates of the size of the five-year contract Hunter signed with the Yankees on December 31, 1974 vary, but most of them indicate a figure in excess of $3,000,000. The contract called for a bonus of $1,000,000, an annual salary of $150,000, an insurance policy worth $1,000,000, and a guaranteed $50,000-a-year pension for fifteen years after his retirement. A couple of days after the signing he told a reporter, "A lot of people think I demanded a lot of money. I never demanded any kind of money. I just said I wanted security for my wife, my children, and when I get out of baseball. The owners went from there. They made their proposals."

As everyone who knew him predicted, money did not turn the head of Catfish Hunter, and he quickly became just a "good old boy," albeit a talented one, on the Yankee team. Dispatches from the spring training camp in Fort Lauderdale, Florida told of his laughing "easily" at the locker room jokes about his salary and "quietly, unobtrusively, . . . fitting in." Harry Hecht of the New York *Post* (April 2, 1975) described him as "a guy to walk over and kid with, a guy who will walk over and kid you." In the New York *Sunday News* (March 9, 1975) Phil Pepe wrote from Fort Lauderdale: "Catfish . . . laughs easily. And often. He understands his situation and he expects people to make jokes about it. He expects people to expect a lot from him . . . [but] he sets no goals for himself. . . . He hopes . . . merely to win more games than he loses 'because I know I'm going to lose some. No pitcher has ever gone out there and not lost. I don't care how many I win as long as we're in the World Series.'"

Roger Kahn in *Esquire* (April 1975) described Hunter as "the most consistent, though not the most spectacular, of winning pitchers.' Kahn wrote: "He cannot throw as hard as Nolan Ryan, nor does he possess that enormous, breathtaking curve ball Sandy Koufax threw. Rather he works with a variety of breaking pitches, with guile and, most important, control. Put simplistically, Catfish Hunter knows how to throw the right pitch to the right spot at the right time. He knows how to get the hitters out." Hunter, who lets his catcher call the pitches, describes his pitching even more simply: "There's no secret to my style. I can't burn the ball past anyone, so I rely on control."

Mustachioed Catfish Hunter is six feet tall, weighs 195 pounds, has brown hair, and speaks with a North Carolina twang. Despite his missing toe and the shotgun pellets that remain in his right foot, he walks without a limp. Hunter and his wife, Helen, both lifelong local residents, live in a red brick Colonial house on his 113-acre farm in Hertford, North Carolina with their two children, Kimberly and Todd. Among the house's ten rooms is Hunter's den, where his 1972 and 1973 World Series rings decorate the antlers of a deer head mounted above the fireplace and where silver trays from All-Star games adorn a corner breakfront shelf.

On his farm Hunter grows large crops of soy beans, turnips, corn, and peanuts, doing the planting and mowing of ditches himself. His favorite recreations, he says, are hunting, fishing, and "building things." His wife also likes "to make things," such as the candle holders she made last Christmas, as she told Murray Chass of the *Times*. According to Chass, the Hunters "are known around town as unpretentious people who no sooner would show off their riches than they would pack their belongings and move to a more swinging area." Chass quoted Hunter: "If I hadn't played baseball, I wanted to be a game warden or something. I want to be outdoors and I think down here is the best outdoor living you can get, for fishing or hunting, or whatever you want."

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JOBERT, MICHEL (zhō-bâr′ mē-shel′)

Sept. 11, 1921- French political leader and former government official
Address: h. 21 Quai Alphonse-Le Gallo, 92-Boulogne-sur-Seine, France

MICHEL JOBERT

As France's Foreign Minister for slightly over a year beginning April 1973, Michel Jobert was the first in more than a century to serve in that post without a background in diplomacy or politics. Like his American counterpart, Dr. Henry A. Kissinger, Jobert rose to high office through his role as an intimate adviser to a President. Unlike Kissinger, however, he was not so much a policymaker as an advocate for the policies of his superior, the late President Georges Pompidou. One of the promising young technocrats in France's postwar civil service elite, Jobert held top-level staff posts in the offices of several ranking governmental officials before he was appointed Secretary General of the Office of the President of the Republic in June 1969.

During his tenure as Foreign Minister, Jobert was the principal spokesman for an independent French political, economic, and military policy. When Valéry Giscard d'Estaing succeeded as President in May 1974, following Pompidou's death, he replaced Jobert in the Foreign Ministry. After leaving the government, Jobert devoted his efforts to the building of a new political movement, designed to "regenerate French democracy."

Michel Jobert, the son of Jules Jobert, a small-businessman, and Yvonne (Babule) Jobert, was born on September 11, 1921, in Meknes, Morocco. He has one brother and one sister. Jules Jobert, a graduate of the National Institute of Agronomy, was a civil servant before he and his wife, both natives of the Loiret *département* in central France, emigrated to Morocco. Michel Jobert grew up in the *bled,* the barren interior plain about twenty miles from Meknes. His family led a simple life. Their house was not electrified until 1938, and the elder Jobert traveled to and from his place of business in Meknes by horseback. Because there was no elementary school in the area, Jobert's mother, a pious Catholic, tutored her children at home.

During the summer of 1932, Jobert visited metropolitan France for the first time. On his return to Morocco, he attended boarding schools in Rabat and in Meknes. "I didn't like being a boarder very much," Jobert recalled in an interview for the French weekly periodical *Le Point* (June 25, 1973). "My father wanted me to apply to the École Normale. I was determined not to follow his advice because the École Normale was also a boarding school and I didn't want to find myself behind walls again." Following his graduation from the Lycée de Meknes in 1939, he returned to France. In November 1939, barely a month after the outbreak of World War II, he enrolled in the diplomatic section of the École Libre des Sciences Politiques in Paris, now the Institut d'Études Politiques de l'Université de Paris, from which he received a diploma in June 1940.

Amidst the disorganization and chaos of the period immediately following the Franco-German armistice in June 1940, Jobert, mounted on a Peugeot bicycle, joined the stream of war refugees heading southward and eventually made his way back to Morocco. "What extraordinary memories I have: freedom, France in pieces, Italian planes flying low over the roads. Everything was falling apart," he recalled, as quoted in *Le Point*. After an abortive attempt to resume his college studies at a university in Lyons, France in 1941, he again returned to Morocco. In 1942, following the Allied liberation of French North Africa, he was drafted into the Sixth Moroccan Infantry Regiment as a private second class and selected for officers training.

Serving in General Alphonse P. Juin's Expeditionary Corps, Jobert fought in the Italian campaign in 1943 and early 1944. His regiment was then assigned to the newly formed French First Army of General Jean de Lattre de Tassigny. As part of the Sixth Army Group commanded by United States General Jacob L. Devers, the regiment took part in the invasion of southern France in August 1944 and in the subsequent northward drive up the Rhône valley. On November 11, 1944, in the fighting around the city of Belfort, which commands the strategic Trouée de Belfort between the Vosges and Jura mountain ranges, Jobert was wounded. As a result of that injury, which left his right arm permanently atrophied, he spent the next several months in the hospital. By the time he returned to his unit the war was over. Before being mustered out of the army six months later, he served briefly on the political administration staff in the French-occupied zone of Austria.

After his discharge, Jobert decided to continue his education at the École Nationale d'Administration, the prestigious academy that prepares qualified persons for government service. Admitted to the school in 1947, he completed the course of study in 1949 and accepted a position as an auditor for the Cour des Comptes, a governmental agency comparable in function to the United States government's General Accounting Office. Admittedly bored by his work at the Cour des Comptes, Jobert readily accepted when Pierre Abelin, the Secretary of State for Finance, asked him to join the Finance Ministry staff as a *chargé de mission* in 1952. Later that year he became a technical adviser on the staff of the Minister of Labor and Social Security, Paul Bacon.

Two years later Jobert was named *chargé de mission* and technical adviser to Pierre Mendès-France, the President of the Council of Ministers, a post he held until his superior was ousted in February 1955. When Mendès-France returned to the government as Minister of State without portfolio in February 1956, Jobert again served as his technical adviser. In the interim, he was attached to Bacon's ministerial staff. From 1956 to 1958, he was chief of staff for Gaston Cusin, the High Commissioner in French West Africa. In November 1959, he was named director of the staff of Robert Lecourt, the Minister of State in charge of aid and cooperation for overseas territories. He resumed his duties at the Cour des Comptes in August 1961.

The decisive moment in Jobert's career came in 1963 when François-Xavier Ortoli, the director of Premier Georges Pompidou's personal staff, selected his former classmate at the École Nationale d'Administration to serve as his deputy. (According to some reports, Jobert joined the Premier's staff through the efforts of François Castex, a boyhood friend from Morocco who was Pompidou's brother-in-law.) Jobert succeeded Ortoli in 1966, when the latter became director of economic planning. Confident that Pompidou would eventually regain high office, Jobert remained on the former Premier's staff during his temporary return to private life in 1968. When Pompidou was elected President of France in June 1969, he named Jobert Secretary General of the Office of the President of the Republic.

In the key post of Secretary General, Jobert became one of Pompidou's most trusted advisers, especially in foreign affairs, and, though little known outside the confines of the Élysée Palace, he wielded enormous behind-the-scenes power. It was Jobert who assisted Dr. Kissinger, then special national security adviser to President Richard M. Nixon, and the representatives from the Democratic Republic of Vietnam and the National Liberation Front in making arrangements for the secret Vietnam peace talks in the early 1970's. He negotiated British membership in the Common Market, arranged the sale of more than 100 Mirage fighter-bombers to Libya, and oversaw relations with the United States and the Soviet Union. His influence was enhanced by Pompidou's habit of bypassing his Cabinet ministers to make most of the important diplomatic and political decisions on his own. Discussing Jobert's role under Pompidou for *Le Point* (April 9, 1973), Georges Suffert observed that he " 'counted for' as many as three or four ministers put together. . . . Slowly, imperceptibly, ambassadors discovered that the shortest road to Mr. Pompidou was by way of [Jobert's] little office. . ."

Although astute observers of the French scene had long been aware of Jobert's role in the Pompidou Presidency, it came as a great surprise to many when Pompidou chose his Secretary General to succeed Maurice Schumann as France's Foreign Minister in April 1973. Several correspondents speculated that Pompidou, by removing Jobert from the Elysée Palace, where he had been intimately involved in the decision-making process, might be attempting to minimize his subordinate's influence. Others conjectured that the President was grooming Jobert to be his next Premier and that the Foreign Ministry assignment provided the necessary public exposure. Until 1973 Jobert had been a civil servant working in relative obscurity. As a Cabinet minister, however, he was thrust into the political arena as a public figure in his own right—known to the press and the voters and regarded as bearing some personal responsibility for France's successes and failures in foreign policy.

On one of his first official visits to the United States, Jobert discussed with Secretary of State William P. Rogers such bilateral problems as the restoration of a sound monetary policy, trade deficits, and the feasibility of a European nuclear force. In the background of all their discussions was the security of Europe, as Jobert indicated in a speech that opened a foreign affairs debate in the National Assembly in June 1973. In that address he lashed out frequently against the American-Soviet détente as a "veritable condominium" that provided only "a fragile and provisional equilibrium." Unalterably opposed to the June 22, 1973 accord between the United States and the Soviet Union that, in his view, would "sacrifice Europe's autonomy and mortgage its future," he proposed a "more flexible and exclusively European defense" outside the North Atlantic Treaty Organization. "NATO is not European," Jobert explained to George Taber and Roger Beardwood in an interview for *Time* (December 24, 1973). "It is European and American and Canadian—in short, Atlantic." At the same time, however, he requested continued American troop support on the Continent and moved toward increased economic cooperation with the Soviet Union.

After the Arab-Israel war broke out in October 1973, Jobert publicly denounced "superpower crisis management" and called for a "peaceful negotiated settlement." Explaining France's pro-Arab position to newsmen on October 8, 1973, the Minister asked rhetorically, "Is it necessarily unforeseen aggression to try to go home?" The following month, in a speech to the Western European Union, he suggested that Europe take a direct role in reshaping the world order. "Europe must make its voice heard in all events that affect security and take its share of responsibility for managing crises," he said. Loyalty to NATO, he added, was not "incompatible with Europe's need to take responsibility for its own defense." Jobert's defiantly independent stance became even more evident during the energy shortage and Arab oil embargo against the major oil-consuming nations in late 1973 and early 1974. At a meeting in Brussels in December 1973 he insisted that the European Economic Community affirm its right to negotiate freely with the Organization of Petroleum Exporting Countries. Openly antagonistic toward a "hasty" and "inappropriate" American proposal for a conference of the major industrial countries, the French Minister visited Saudi Arabia, Kuwait, Iraq, and other Arab states for bilateral trade talks. In exchange for oil and investment capital, France offered technological expertise and industrial equipment. Among the agreements signed by Jobert were a pact for the construction of nuclear power plants and petrochemical factories in Iran and a twenty-year arrangement with Saudi Arabia that guaranteed France 5.6 billion barrels of oil in return for weapons and machinery.

Despite his reservations, Jobert attended the three-day, thirteen-nation energy conference in Washington, D.C. in February 1974. Over strenuous French objections, the majority of the countries agreed to participate in a comprehensive program to deal with the energy crisis. France disapproved of several of the provisions, such as the adoption of joint measures for conserving energy, the formation of a multinational group to coordinate action, and the use of financial measures to avoid trade restrictions. As an alternative, France suggested a meeting of the industrial and the underdeveloped countries under the auspices of the United Nations. Publicly supporting the Democratic criticism of the Nixon administration's energy policy, he clashed with Helmut Schmidt, the Chancellor of the Federal Republic of Germany, who officially endorsed the American position. In a speech at the Washington conference, Schmidt condemned France's individual negotiations with the Arab states as an attempt "to try to save [its] own hide." Defending the French position, Jobert replied angrily, "We don't all have the same hides. Some of us have sleek, shiny hides, others are skinny and worry about tomorrow's food. Let's remember this before making ethical condemnations."

When on March 1, 1974 Pompidou's Premier, Pierre Messmer, overhauled his Cabinet, he retained Jobert in the Foreign Ministry. Following Pompidou's death, in April, however, his successor, Valéry Giscard d'Estaing, who took office on May 27, decided not to appoint Jobert to the new government headed by Premier Jacques Chirac. In an apparent effort to improve France's relations with West Germany and the United States, he appointed Jean Sauvagnargues, a nonpolitical technocrat and career diplomat who had been serving as Ambassador to Bonn, to succeed him.

During the summer of 1974 Jobert, now a private citizen, initiated a new political movement vaguely defined as a "movement of democrats." Aided by a corps of volunteers, in the months that followed he went on speechmaking tours throughout the country, criticizing the Giscard administration for its failure to control inflation and other deficiencies, and promoting his best-selling autobiography, *Mémoires d'avenir* (Memories of the Future), published by Grasset in 1974.

Slightly built, Michel Jobert stands five feet four inches tall. His face is narrow and sharp-featured, and his dark hair is thinning. Jobert is noted for his wry and self-deprecating wit. Writing in *Le Point*, Georges Suffert described him as being "like a character in a Stendhal novel who loves to write and observe, a skeptic who likes to act." The former Foreign Minister is a private person who rarely socializes. His favorite recreations are canoeing, tennis, and gardening. "I have an immense capacity for doing nothing whatsoever," he once remarked, as quoted in the New York *Times* (June 29, 1973).

Jobert is married to the former Muriel Frances Green, an American-born painter. Their son Marc attends the American School in Saint-Cloud, a suburb of Paris. In addition to his governmental posts, Jobert served on the boards of ORTF, the French radio and television organization, Agence Havas, and SOFIRAD, popularly known as Radio Monte Carlo. Until 1973 he was chairman of the board of the National Forestry Office. He is an officer of the Legion of Honor and has been decorated with the Croix de Guerre.

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JOHN, ELTON (HERCULES)

Mar. 25, 1947- Singer; pianist; songwriter
Address: b. c/o Dick James Music Ltd., 71-75 New Oxford St., London WC I, England; Dick James Music Inc., 1780 Broadway, New York 10019

The reigning superstar of the surreal world of camp rock is the bespectacled Elton John, a talented British pianist, singer, and composer whose persona is that of a flamboyantly dressed mod freak pounding and tinkling his way through pop, rock, and soul idioms while doing piano handstands and other acrobatics and employing exotic visual effects. Since 1970 John, a swift composer, has produced a solid gold string of LP's—including *Yellow Brick Road* and *Honky Chateau*—and singles—including "Crocodile Rock" and "Benny and the Jets." On January 15, 1975 the National Academy of Recording Arts and Sciences announced the nomination of John's *Caribou* for 1974 Album of the Year and his "Don't Let the Sun Go Down on Me" for 1974 Record of the Year. In England, John records on the DJM label. In the United States, where he was originally on the Uni label, he is under contract to MCA, which also distributes the records of his own company, Rocket Records.

An only child, Elton John was born Reginald Kenneth Dwight in Pinner, Middlesex, England on March 25, 1947. He remembers his childhood as "bad," partly because he was "petrified" of his father, a squadron leader in the Royal Air Force who was "very snobbish and sort of stiff." In an interview with Nik Cohn for the New York *Times* (August 22, 1971), he recalled, regarding his father: "He never let me do anything that I wanted. I couldn't even play in the garden, in case I might damage his rose beds. . . . I used to pray that my father wouldn't come home at the weekends." Also contributing to his unhappiness in childhood, he said, was his weight: "I was fat, about 200 pounds, and I had a terrible inferiority complex. That's why I'm so outrageous onstage, I think, and why I wear ridiculous clothes. I'm catching up for all the games that I missed as a child."

Even after his divorce and remarriage, Elton John's father did his best to discourage his son's ambition to become a rock musician, dismissing pop music as "rubbish." But his mother, Sheila, who is now married to Fred Fairebrother, a decorator, nourished his interest in new trends in popular music. It was she, in fact, who introduced him to American rock 'n' roll, as Elton John recalled in an interview for *Circus* magazine (December 1970): "She brought the records home and they were different from what we had been hearing. . . . I couldn't believe how great they were. From then on rock 'n' roll took over. I used to play Jerry Lee Lewis and Little Richard on the piano and just thump them out."

Reg Dwight, as he was then known, learned to play the piano by ear when he was four and studied music formally at the Royal Academy of Music in London on Saturdays from the age of eleven to sixteen. At seventeen he dropped out of school to devote himself full time to the pursuit of a musical career. For several years he played with numerous London and suburban rock and blues bands, including Blues Elegy, the group that backed singer John Baldry. It was from Baldry and saxophonist Elton Dean that Reg Dwight borrowed the major components of his current professional name, Elton Hercules John. He has explained that he changed his name because Reg Dwight "sounded like a cement mixer" and had deep associations in his psyche with "something" that he "lacked in childhood." "Changing the name helped me a lot. I'm still the same person as Reg Dwight, but Elton John gave me a feeling of confidence."

In 1967 Elton John—then still known as Reg Dwight—answered a record company ad for songwriters. "I saw that ad too. . . ," Bernie Taupin told Robert Greenfield, a London correspondent for *Rolling Stone* (November 12, 1970). "I had been writing poetry. It was all psychedelic, canyons of your mind stuff. I couldn't play any instruments, and I still can't, but I can hear melodies in my head when I write. So I wrote a letter saying I needed someone to do the music for my words. I never mailed it though . . . just threw it away. My mother found it in the wastebasket and posted it."

Thus did Elton John and Bernie Taupin meet. They collaborated on a song that John cut as a demonstration record. Liberty Records rejected it, but when Dick James, a perspicacious music publisher who had helped the Beatles rise to stardom, heard it, he signed the pair to a songwriting contract. For more than a year John and Taupin turned out commercial jingles and what John himself has described as "crude," "pretentious," and "dreadful" songs for—or aimed at—Englebert Humperdinck and Lulu (none of which was ever recorded). Despairing of the commercial approach, they decided to experiment with what they themselves really wanted to write. "This turned out to involve," Nik Cohn wrote in his New York *Times* article, "a series of romantic ballads and declamations with semi-poetical effusions from Taupin, and John himself singing in a style midway between Paul McCartney and José Feliciano. The results were self-indulgent but melodic, overblown but saleable."

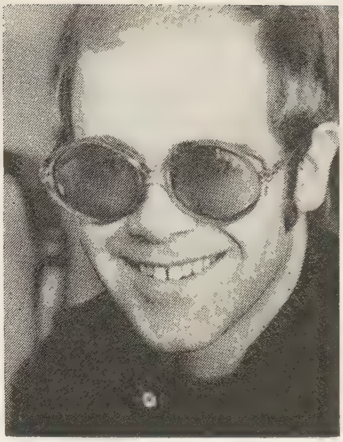
Their first saleable single, "Lady Samantha," was followed, in July 1969, by *Empty Sky,* an album recorded in a London basement for $1,200. One critic described the album as a "solemn . . . lavishly orchestrated . . . brilliant pastiche of everybody else." (*Empty Sky* was virtually unknown in the United States until January 1975, when MCA announced its intention to bring out the LP, and FM disc jockeys began giving some of its cuts air play.)

Widely regarded as the best-produced album of 1969 was *Elton John,* released simultaneously in England and the United States in the fall of the year. "Half the songs are very plaintive expressions of a very gentle soul who delivers himself in soliloquies that ramble like a schoolboy's letters to his mom," Albert Goldman wrote of *Elton John* in *Life* (February 5, 1970). "Sung/strung across an old-fashioned piano accompaniment in arpeggios, every one of these tunes . . . would be monotonous were they not so skillfully scored [by arranger Paul Buckmaster]. . . . Elton John's plainsong emerges with the colors, textures, and 'events' of well-composed music." Most other critics were of a different opinion: that the tunes were "superb," the lyrics often good, the performances "flawless," but the production too "grandiose."

Elton John was a moderate success in England, and two cuts from it, the gospel-like "Border Song" and the delicate "Your Song," began rising on the *Billboard* "Hot 100" chart in the United States in the summer of 1970. But it was not until the stage-shy John was, as one observer put it, "bludgeoned" into making live appearances that he came to prominence. His apotheosis took place in August 1970, when he flew from London to Los Angeles and began an engagement at the Troubador Club.

Shortly before his flight to Los Angeles, John had lost much weight. "As a result . . . I could get into all those fancy clothes that my size had kept me out of . . . ," he recalled. "I went to the Troubador Club in Los Angeles dressed in the most outrageous gear I could find. No one believed that I would actually go on stage and play like that. But I did, for the first time, and was so overjoyed I just leaped on the piano in celebration and that was it. I was free at last."

The Who's Who of the pop music business packed the Troubador on John's opening night and gave him an ovation. Afterwards, rock critic Robert Hilbrun of the Los Angeles *Times* described John as "staggeringly original" and declared him to be "the first big rock music star of the 1970's." From the Troubador, John went on to concert appearances at such rock palaces as the Fillmore East in New York, and the *Elton John* album shot up to eleventh place on the American charts. "Reading of such trans-Atlantic triumphs," Nik Cohn wrote in his New York *Times* article, "the English audience suddenly decided that they'd recognized him all along and rushed forth to make him rich, almost as hush money. Within three months he was established as the most successful English singer/songwriter since Donovan."



ELTON JOHN

After making his first big Continental live splash in a featured appearance at the annual MIDEM pop music festival in Cannes, France and then touring Scandinavia, John again toured the United States. Reporting on an Elton John performance in Washington, D.C., Leroy F. Adams wrote in the Washington *Post* (February 7, 1971): "Playing with just a drum and bass guitar accompaniment, John comes through with greater authenticity in person than on record. His versatility on piano is impressive, and at certain moments his driving, rock-gospel stylings reach a peak of excitement." Adams was "turned off," however, by John's end-of-show acrobatics: "On the last number . . . John suddenly jumped up, kicked over the piano stool, did a couple of semi-splits, sat on the floor, played with one hand, then lay flat on his back, halfway under the piano, jumped up again, put one foot on the piano, and so on."

In 1971 Uni Records released the recording of a John concert done "live" the previous year over New York radio station WABC-FM (now WPLJ) under the title *11-17-70* (the date of the broadcast). That release was a minor event in comparison with *Tumbleweed Connection,* a funky tribute to the mythical American South and West of yesteryear. Generally appreciated by critics for its toning down of orchestration (in comparison with *Elton John*), that LP contained such songs as "Country Comfort," about the pleasures of farm life, the frantic "Burn Down the Mission," and "There Goes a Well Known Gun," about a pursued outlaw. "The album," Tom Zito wrote in the Washington *Post* (February 7, 1971), "is right out of the so-called new romanticism: love songs, songs about old soldiers and inherited guns. Yet beneath all this is a real feeling for the universal experience of a life in harmony with people." Jon Landau's review of *Tumbleweed Connection* in *Rolling Stone* (February 18, 1971) admirably summed up the assets and liabilities of the John-Taupin collaboration: "Taupin's constructions are often awkward and hard to sing and sometimes the ambiguities get out of hand. . . . But he provides Elton John with a fine vehicle for expressing himself. John is a fine singer in the soul-folk vein."

The John-Taupin soundtrack for the film *Friends* (Paramount, 1971), was released as a minor LP bearing the same title as the movie in the spring of 1971. The disappointing major album *Madman Across the Water* (1971) was followed by the superior one *Honky Chateau* (1972), in which John assumed a wide range of personalities, including an astronaut lost in space ("Rocket Man") and teenagers obsessed with unrequitable love ("I Think I'm Gonna Kill Myself," "Amy," and "Hercules"). In only three weeks *Honky Chateau* displaced the Rolling Stones at the top of the charts, with good reason, standing, as a reviewer in *Rolling Stone* (August 17, 1972) noted, "head and shoulders above the morass of current releases." During 1972 John added to his combo—which already included drummer Nigel Olsson and bassist Dee Murray—guitarist David Johnston. After seeing the quartet—plus two midgets, eight "femme" dancers, and other gimmicks—perform at Carnegie Hall in November 1972, Mike Jahn in *Cue* (December 2, 1972) declared it "the most exciting" show he had seen that year outside of the Rolling Stones.

"I really started experimenting with my voice on *Don't Shoot Me I'm Only the Piano Player* [his eighth album] with 'High Flying Bird,' which is very Van Morrison-ish," John told an interviewer for *Contemporary Music* (September 1974). "On 'Teacher I Need You' I tried to sound like Bobby Vee, and there were parts of 'Teenage Idol' [where] I tried to sound like Marc Bolan. That's great fun." Among the more popular songs from the album were the gentle, wistful "Daniel" and the old fashioned rocker *Crocodile Rock*, which reached the top of the singles charts in March 1973. As Jim Connor has pointed out in *Circus* (January 1975), "Daniel," like "Rocket Man," is a "beautiful, sensitive ballad . . . full of Taupin's thoughts and emotions on the loneliness and isolation we all feel at times, whether we're astronauts, rock stars, or students."

In the autumn of 1973 John's feisty "Saturday Night's Alright for Fighting" topped the charts. His ninth album, *Yellow Brick Road*, released in November 1973, sold 2,000,000 copies in the United States within six months; the single "Bennie and the Jets" was one of the biggest hits of that same period. During 1974 he brought a new member into his group, percussionist and pianist Ray Cooper, to take away some of the keyboard pressure from himself and to achieve the new "band sound" he wanted. "I'm trying to get things simpler all the time," he explained, "to get away from arrangements and make things looser. Not as loose as the Stones or the Faces—more like Joni Mitchell."

"Don't Let the Sun Go Down on Me," an exquisite ballad with harmonies reminiscent of the Beach Boys, was John's fourth consecutive golden single, and it was included in the cuts on the award-nominated *Caribou*, released by MCA in the summer of 1974. Among the other cuts on *Caribou* was "The Bitch Is Back," a tough number in which John sounded in some places like Rod Stewart and in others like Mick Jagger. Reviewing that album in the *Soho News* (July 11, 1974), Paul Williams observed that Elton John "projects no clear identity other than flamboyant, very professional, very sharp young/old superstar."

In *Elton John's Greatest Hits*, released toward the end of 1974, John anthologized ten of his leading successes, including "Daniel," "Honky Cat," "Saturday Night's Alright for Fighting," and "Bennie and the Jets." That album quickly rose to the number one position on the album charts on both sides of the Atlantic, and as of January 25, 1975 it was still in first place on the *Record World* chart. As of December 21, 1974 John's single, "Lucy in the Sky With Diamonds," a reinterpretation of the Lennon-McCartney song, was number three in the *Melody Maker* singles chart.

On November 29, 1974 John ended a ten-week, forty-four-show American tour with a spectacular concert in Madison Square Garden, New York City. Ed McCormack in *Rolling Stone* (January 2, 1975) described him on that occasion as "banging away at the piano in some kind of cockamamie papal purple robe," with "a four-foot ostrich plume slanting and swaying up from his glittering top hat at a wild angle," looking "for all the gawking world . . . like the bastard offspring of some unthinkable tryst between Leon Russell [a friend and idol of John's] and Liberace." The stormy party at the Hotel Pierre after the concert was even more spectacular, involving such incidents as one described by Jan Hodenfield in the New York *Post* (December 4, 1974), in which John, "in a swirling tease," called an over-dressed woman, a stranger, "a slag, a Cockneyism for an unattractive woman of low morals, and then fairy-dusted himself away."

A TV documentary on Elton John, *Say Goodbye, Norma Jean* (a line from his song "Candle in the Wind," dedicated to Marilyn Monroe), was first televised in the United States over the ABC network on May 17, 1974. John had a one-song role in *Tommy*, Ken Russell's motion picture version of The Who's rock opera. John's new contract with MCA is for $8 million. Kiki Dee, John's protégée, records for his company, Rocket Records, as does Neil Sedaka.

The owner of an enormous, always up-to-the-minute library of pop, rock, and soul music tapes and records, John is admittedly derivative. "My roots are . . . listening to records," he has said. "All the time. I live, eat, sleep, breathe music." He is especially influenced, he says, by black artists. But if he is a musical computer, he is a creative one, turning his vast musical knowledge into works that are distinctively his. Taupin always writes the lyrics first. Once John has the words in hand, it takes him, on the average, less than an hour to compose a song and usually not more than two days to complete the songs for an album. The recording is usually done on the same day as the music is completed, in John's home recording studio.

John lives in a luxurious split-level house in Virginia Water, a plush suburb of London, two doors down from the home he bought for his mother. The accouterments of his home's recreation room include a pinball machine and a jukebox. His exotic, futuristic-mod wardrobe includes dozens of pairs of high heeled shoes and boots, suits in colors like pink and chocolate, jackets with clowns and other lapel figures that light up when pulled, and odd leather and plastic wear, from short pants to maxi-coats. He has approximately four-score pairs of glasses, of all types and hues, which he carries about with him on his journeys in a special briefcase. He owns, or has owned, two or more cars at one time, and when he and his group go on tour, they fly in a rented forty-seat private plane. He spends so much time in California that he has been looking for a place to purchase there, around Los Angeles, as a second home. Obviously enjoying the busy, luxury-filled life he is leading, John says, "If I were not having a ball, I would have quit a long time ago."

Elton John is a short man with prematurely thinning hair who still has a tendency, as he admits, to be "tubby," and who therefore tries to stay away from carbohydrates and alcohol, but he is not rigid about that diet. A lover of sports, he keeps in shape partly by playing tennis, swimming, or scrimmaging with the Watford Football Club, of which he is a director. According to those who have interviewed him, he speaks softly, quickly, and articulately, with an open friendliness and a refreshing lack of trade jargon and "hype." Among the honors he has received is membership in the *Playboy* Jazz and Pop Hall of Fame, to which one outstanding musician is named each year. John became the twenty-fourth member in February 1975.

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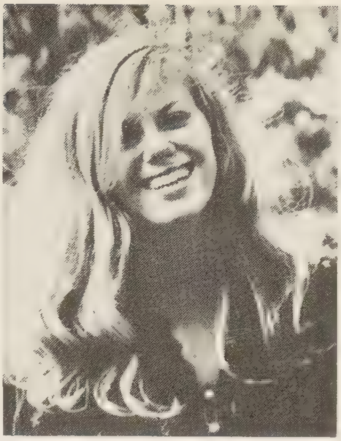
JONG, ERICA

Mar. 26, 1942- Writer
Address: b. c/o Sterling Lord, 660 Madison Ave., New York 10021



ERICA JONG

Already a critically acclaimed poet with two collections of verse between covers—*Fruits & Vegetables* (1971) and *Half-Lives* (1973)—Erica Jong became a best-selling novelist with *Fear of Flying* (1973), a female picaresque that she labels a "mock memoir" and Henry Miller recognizes to be "in some ways . . . the feminine counterpart" of *Tropic of Cancer*. "Fortunately," Miller has observed, "it is not as bitter and much funnier. . . . The wonderful thing about Erica Jong's book is she or Isadora [the first-person protagonist] is full of fear, all kinds, but makes no bones about it and makes us laugh over her tragic moments." Unfortunately, the "unladylike" language that is used when appropriate blinds some readers to *Fear of Flying*'s fundamental seriousness and perhaps even to its humor. Expressing astonishment that such readers see her "as the bad girl of American letters or, still worse, a pornographer," Mrs. Jong remarked in a letter to the editor of *Current Biography*, "The novel is all about unfulfillment but apparently we live in a society which is so absolutely crazed on the subject of sex that a book like mine can be regarded as sensational."

In her letter Erica Jong went on to point out, "Although *Fear of Flying* is not literally autobiographical and contains many things that are totally invented with satirical intent, nevertheless the childhood and upbringing of its heroine, Isadora Wing, convey the spirit of my own childhood and upbringing: intellectual Jewish left-wing New York parents, a childhood surrounded by books, paintings, all the 'advantages,' which are often not so advantageous." Mrs. Jong, whose present last name derives from her second marriage, was born Erica Mann in Manhattan on March 26, 1942 to Seymour Mann, an importer of fine giftware, and Edith (Mirsky) Mann, a designer of ceramic objects. Her maternal grandfather is Samuel Mirsky, a painter, who, when he first read *Fear of Flying*, expressed his displeasure at "all this sex, sex, sex" and upbraided his granddaughter for not writing "like Turgenev." After a second reading, according to Mrs. Jong, he "saw that it was serious" and he is now "so happy that I could write out of my own gut and still make a living."

Mrs. Jong grew up in a triplex on West Seventy-seventh Street with her older sister, Susanna, now living with her husband, a Lebanese Christian, in Beirut, where the couple run a book business, and her younger sister, Claudia, who still lives in New York City. "We were smothered with opportunity—piano lessons, skating lessons, summer camps, art school," Erica recalls. "For a long time I wanted to be a painter. But there were so many painters in the family, and poetry was something nobody else did." It was after she had graduated from the High School of Music and Art, one of the better public schools in New York City, and entered Columbia University's Barnard College, in 1959, that she began seriously to write poetry—which her boyfriend and future first husband, Michael Werthman, typed up for her. "In some ways it was a masochistic relationship on my part," she told Janet Gardner in an interview that appeared in the *Feminist Art Journal* (Fall 1974). "It was always clear that I wanted to be a writer, and it was clear to him. . . . It's always been the bedrock for every relationship I've ever had."

As an undergraduate majoring in English at Barnard, Mrs. Jong was Phi Beta Kappa and won Woodrow Wilson and George Wildwood Murray fellowships, among other honors. Extracurricularly, she edited the college literary magazine and was an announcer and producer of poetry programs for the campus radio station WKCR. Her classmates, she says, mistakenly regarded her as "the class grind," not knowing that "studying and reading English literature" is what she does "for fun."

After receiving her B.A. degree in 1963, Mrs. Jong taught English at the City College of New York while studying in the Columbia University Graduate Faculties, where she took an M.A. degree in eighteenth century literature in 1965. She later completed the course work for a Ph.D. but left Columbia without receiving that degree. From 1966 to 1969 she lived in Heidelberg, Germany, where her second husband, Dr. Allan Jong, a Chinese-American child psychiatrist who had been drafted into the United States Army, was running a child guidance clinic for the offspring of Army personnel. During that time she taught at the University of Maryland's Overseas Division in Heidelberg and, very briefly, sold mutual funds for Bernie Cornfeld's Investors Overseas Service, not knowing the questionable legality of that organization.

The young couple's sojourn in Germany was not a happy one, as she explained to Helen Dudar of the New York *Post* (January 4, 1975). "I was very lonely, very alienated. I didn't get on with or like the Army people. Both of us were against the Vietnam war and of course most of them were not. And the mass of German people seemed to me very militaristic. It made me very aware of being Jewish—so it was good for me in that respect."

Meanwhile her poetry was changing, as she recounted in "Writing a First Novel," an address delivered at Hofstra University and published in the Hofstra literary quarterly, *Twentieth Century Literature* (October 1974): "I had started out in college writing sonnets and sestinas about unicorns, Venetian paintings, Roman fountains, and the graves of English poets—but now I was beginning to discover that these . . . were evasions for me. My poetry was getting braver. I was no longer writing heroic couplets . . . ; I was reading Levertov, Williams, Neruda, and Alberti—and trying to learn free verse. I was in psychoanalysis and for the first time was trying to write about my violent feelings about being Jewish in Germany, and my violent feelings about being female in a male-dominated world. I was beginning to be more in touch with my dreams and fantasies. My poems no longer assumed a pseudo-neuter persona. They were frankly female, and that, for the first time, became part of their subject."

In 1971, two years after her return to the United States, poems by Mrs. Jong previously published in such periodicals as *Poetry Journal* and *Mademoiselle* were brought together by Holt, Rinehart and Winston in her first collection, *Fruits & Vegetables*. The title poem of that collection is a seriocomic flight of imagination in which copulating fruits, heartless onions, and other nonintelligent forms become bawdy, ludicrous, and sometimes pathetic metaphors for human flesh and its autocratic, relentless appetites. The other verse included topical satire, poetic statements about the condition of woman and artist in our society, poems about death and metamorphosis, and paeans of love and sensuality. The general spirit of the book was that of a feaster at the varied banquet of life, relishing the sweetness without, saddened at the emptiness within.

Reviews of *Fruits & Vegetables* were glowing. Welcoming Erica Jong to the company of Nicanor Parra, Pablo Neruda, and Miroslav Holub, James Whitehead in the *Saturday Review* (December 18, 1971) remarked concerning her combination of light touch and careful workmanship, "She doesn't groan in her labors. But clearly she has worked hard to gain this splendid and various and serious comic vision." She was described by Josephine Hendlin in the *Nation* (June 28, 1971) as "a brilliant poet of analogies who makes the vibrations of the senses a force that binds us together" and by Rozanne Knudsen in the *Library Journal* (August 1971) as "a dreamy yet graphic, seriously playful, wanton, and earthy addition to the small stock of women poets who celebrate their sex."

Two years after *Fruits & Vegetables* appeared, Holt issued Mrs. Jong's second collection, *Half-Lives*, containing, in addition to previously unpublished verse, poems that had appeared in *American Poetry Review*, *Ms.*, *Poetry*, the *Nation*, and other magazines. The selections ranged from pensive and often bitter poems about double-binds and Laingian knots, reflecting her experience with psychoanalysis and its practitioners, to the clever "Seventeen Warnings in Search of a Feminist Poem." The latter contained such lines as: "Beware of the man who wants to protect you, he will protect you from everything but himself," "Beware of the man who loves to cook; he will fill your kitchen with greasy pots," "Beware of the man who denounces his mother; he is a son of a bitch," "Beware of the man who writes flowery love letters; he is preparing for years of silence," and "Beware of the man who praises liberated women; he is planning to quit his job."

Reviewing *Half-Lives* in the *Library Journal* (April 15, 1973), Linda Pastan noted the energy of imagination with which Mrs. Jong "carries images to their illogical extremes and usually gets away with it . . . [and] invents forms and structures, often based on repetition, and makes them work." In the New York *Times* (August 12, 1973) Helen Vendler observed: "Inside her rigid frames of syntax, a playful metaphorical mind is at work, busy in plentiful invention of little fables."

All the while that she was publishing poetry, Mrs. Jong was "a closet fiction writer," as she confesses: "I never showed the fiction to anyone because I was afraid. Poetry was not the language of the land. No matter how direct and painful its subject, it was not likely to be read by many people. That provided a measure of protection. Besides, in poetry, one was masked by metaphor, by technique, by the creation of personae who spoke in one's place. . . . So I showed my poems (and published them) while I kept my fiction secret."

Her admitted preference in fiction was for novels "that had the immediacy of memoirs . . . that made you believe it was all spilled truth," but in practice she did not write in accordance with that preference. Her first attempts at novels, written in imitation of the word-play of Nabokov (whom she had read and reread), had male protagonists. The first, written in 1965 and tentatively titled "God on West End Avenue," was about a young madman who thinks he is God. That effort, never seen by eyes other than Mrs. Jong's, "fell apart," she says, "after about one hundred and fifty pages." The next novel she attempted was "The Man Who Murdered Poets," set in Heidelberg, where she was living at the time. Its protagonist, seeing himself as a failure, plans to murder another poet and magically inherit his creative powers. She reached page 100 in that manuscript before giving it up as "false."

With the encouragement of her Holt editors, Aaron Asher and Jennifer Josephy, Mrs. Jong summoned the courage, as she has recounted, to stop "word play" that didn't engage her "deepest feelings in any way" and to tackle the book about a woman that she was "just bursting to write." "Suddenly I saw a way of making a book out of the picaresque adventures that I wanted to use. The setting of the novel was real. I did go to a psychoanalysts' convention [in Vienna] in 1971. . . . Once I had the psychoanalysts' convention as a framing device for Isadora's recollections of her own life, and once I had the trip across Europe as the picaresque journey, then everything else fell into place. . . . Once I had the idea of having Isadora go to the psychoanalysts' convention and have the two men, one of whom [the psychiatrist husband] represented her need for work, her need for security, and the other [the psychiatrist lover, who turns out to be virtually impotent] who represented her need for exuberance, and then the recollection of things past coming out in the journey—once those factors of the plot were known to me, lodestars of the book, I could get going."

Fear of Flying was begun in September 1971, with "great trepidation," as she recounted in the speech at Hofstra, published in *Twentieth Century Literature:* "I kept telling myself I was a poet, really, and that if I failed totally I'd still be a poet. All through the first hundred pages of *Fear of Flying* I was also writing poems at a great rate—some of the poems that went into *Half-Lives*. . . . It wasn't called *Fear of Flying* then. I didn't get the title until I had more than three hundred pages written. And even then I wasn't sure. . . . I showed it to no one—not my agent, not my editor. Certainly not my husband (who was, anyway, reading it in secret, I learned later). I didn't want anyone to read it yet. It was too fragile yet. . . . I wasn't ready to show the book until it was almost seven-eighths done. I thought my editor and agent would both hate it because it was so outrageous, so sexually outspoken, and so literary at the same time. I never *dreamed* it would find a wide audience. It seemed to me the book I *had* to write whether it was ever published or not. . . . For the first time I was writing as if my life depended on it, and to some extent it did." In her poem "The Hole" Mrs. Jong expressed the frightening emptiness she felt when *Fear of Flying* was completed: "She has no choice—she will begin again./ Her loneliness: the motor of her pen."

Fear of Flying was published by Holt in hardcover in 1973 and in paper in 1974. Knowing that "the eroticism that had ultimately been accepted from Henry Miller and D. H. Lawrence and Joyce had never been accepted when it came from a woman writer," Mrs. Jong was not surprised at the hostility with which *Fear of Flying* was received in some quarters. Even before it was published, the original typesetter refused to work on it, and afterward the reviewer for the *New Statesman* described the "witless heroine" of "this crappy novel" as "a mammoth pudenda."

In response to such reactions Mrs. Jong said: "*Fear of Flying* is not really a very sexy book. . . . All that is new about it—if anything—is the explicitness of the *language*. The sexual *acts* in the book are nearly all abortive or unfulfilling, and that was what I intended. It was meant to be a saga of unfulfillment and it was meant to challenge the notion that intellectual women must be heads without bodies. . . . Women are supposed to be all brain (for which they are then castigated as narrow) or all earth mother (for which they are then castigated as brainless and bovine). Besides, if we women appropriate woman as our subject, we are not only shocking male and many female reviewers, but we are also stealing the favorite subject of male writers—which is: *woman.* No wonder they hate us."

The hostility was more than balanced by the welcome given *Fear of Flying* by the likes of John Updike and Henry Miller. In his review in the *New Yorker* (December 17, 1973), Updike credited *Fear of Flying* with having "class, sass, brightness, and bite" and "hilariously" extending "the tradition of *Catcher in the Rye* and *Portnoy's Complaint*—that of the New York voice on the couch, the smart kid's lament." Miller, who began corresponding with Erica Jong in April 1974 (when he declared himself to be her "devoted fan"), wrote in a New York *Times* article (September 7, 1974): "I get the impression that she loves life, and people too. . . . It is this gusto of hers which supplies us with some of the funniest and the raciest passages. One is tempted to say, 'She writes like a man'—only she doesn't write like a man but like a 100 percent woman, a female, sometimes, a 'bitch.' In many ways she is more forthright, more honest, more daring than most male authors. . . . I feel like predicting that this book will make literary history, that because of it women are going to find their own voice and give us great sagas of sex, life, joy, and adventure."

In the New York *Times* list of best-selling paperbacks, where it was in first place in January 1975, *Fear of Flying* was described, simplistically, as "a funny, sexy romp among psychiatrists featuring a heroine who is all id." By that time the novel had sold more than 50,000 copies in hardcover and 2,000,000 in paperback, and a movie version was being planned by Julia Phillips, coproducer of *The Sting.* Later in 1975 Holt issued a third collection of poetry by Mrs. Jong, *Loveroot,* which was selected as a Book-of-the-Month Club alternate, a distinction Erica shares with only two other American poets, Rod McKuen and the late Robert Frost. Also in 1975, *Fruits & Vegetables* and *Half-Lives* were brought together, along with a sampling of her prose, in the New American Library Signet paperback *Here Comes, and Other Poems.* She was also working on a second novel, about a writer coping with success. As usual, she was writing the book longhand and paying others to type up the manuscript, because she tends to fuss too much with revisions if she types herself. She does type the final drafts of her poems, but even in her poetry she does not compose on the typewriter. In addition to writing, she spends much of her professional time lecturing and reading at colleges.

Mail also consumes much of her time, as she reported in her article "The Writer as Sexual Guru" (*New York,* May 20, 1974). There she told how she has always waited for the morning mail with delicious anticipation. "Lately this has been dangerous. Ever since my novel *Fear of Flying* was published, the volume of letters, books, galleys, and unsolicited manuscripts has been so great that if I answered them all I would never write another book (or even an article or poem)." Most of the letters, she said, are "wonderful," but "hate letters are a fact of life for anyone whose name appears in print." In the same article she observed, "After writing for several hours I feel high and happy and psychically released, as after sex. Could it be some intuition of this connection between the muse and the genitals that makes readers write to writers for sexual advice? I suspect so."

Mrs. Jong is a member of P.E.N., the Authors Guild, and the Writers Guild of America West. Her awards and honors include the Alice Faye di Castagnolia Award of the Poetry Society of America and a CAPS (Creative Artists Program Service) award, both for *Half-Lives,* and a 1973 fellowship from the National Endowment for the Arts. She categorizes herself politically as a "left-leaning feminist" and religiously as a "non-practising Jew." Mrs. Jong obtained a divorce from her second husband in Santo Domingo on September 16, 1975.

Erica Jong is a blond-haired, blue-eyed woman, five feet three inches tall and weighing 130 pounds. A male interviewer once described her as "pretty" enough to be a "movie starlet," and others have spoken of her ebullience, sunny disposition, and articulateness in conversation. Profoundly saddened by the recent death, reportedly by suicide, of her friend and fellow poet Anne Sexton, she is determined to be "a survivor," but she knows that survival is only temporary; her epitaph might well be the final lines from her poem "Dear Keats," addressed to John Keats: "Since flesh can't stay,/ We pass the words along."

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JOSEPH, SIR KEITH (SINJOHN)

Jan. 17, 1918- British politician
Address: b. House of Commons, London SW1 OAA, England; h. 23 Mulberry Walk, London SW3 6DZ, England

The Right Honorable Sir Keith Joseph, Conservative Member of Parliament for North-East Leeds, is a former chairman of the building firm of Bovis Ltd., who entered British politics in order to pursue the social welfare concerns that have remained his major interest. One of the few Jews to achieve high office within the Tory party, he was Minister of Housing and Local Government in 1962-64, and Secretary of State for Social Services in 1970-74. Once associated with the liberal wing of his party, Sir Keith eventually became a spokesman for traditional Conservative values, both economic and moral. After Mrs. Margaret Thatcher took over the leadership of the Conservative party in 1975, Sir Keith became her chief policymaker.

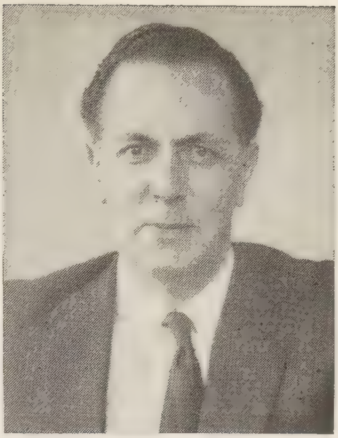
Keith Sinjohn Joseph was born in London on January 17, 1918, the only child of Samuel George Joseph and the former Edna Cicely Phillips. His father's family, which came to England in about 1870 from Holland and Germany, are part of the moneyed Jewish dynasty that created Joseph Lyons and Company, a nationwide teashop, restaurant, and food manufacturing business that has become a British institution. Samuel Joseph himself founded and developed another large and well-known British firm—the building and property development company of Bovis Ltd. The Phillips family, also Jewish, had been in England for ten or eleven generations. Keith Joseph's maternal grandfather was a silversmith and writer on the fine arts who had his store in Bond Street, the most exclusive and expensive of the London shopping areas.

Growing up in a great house in Portland Place, London, the gifted only child of a close-knit and affluent family, Keith Sinjohn Joseph acquired an active sense of compassion for and responsibility to those less fortunate than himself—qualities that eventually shaped his career. Meanwhile, he cultivated an only child's delight in reading and a positive obsession with cricket. That game, he told a *Guardian Weekly* interviewer (December 1, 1973), dominated his life at Harrow, the famous public school near London that he attended from 1931 to 1936. A forceful batsman, he became captain of Harrow's second team.

Joseph was a cricketer also at Magdalen College, Oxford University, where he read jurisprudence, and developed a lasting interest in social welfare work. He left Oxford in 1939 with a first class honors degree and the same year, with the outbreak of World War II, joined the Royal Artillery. He fought in the Italian campaign, was wounded and earned a mention in dispatches, and emerged in 1946 with the rank of captain. Joseph's father, who in 1933 had served as Sheriff of London and who was knighted in 1934, became Lord Mayor of London in 1942-1943, and received the traditional baronetcy. When Sir Samuel died a year later, in October 1944, Keith Joseph succeeded him as the second baronet.

After the war, in 1946, Sir Keith was elected a councilman and then an alderman (1946-49) of the City of London. The City, which contains London's financial district, functions by ancient right as an autonomous municipality in the heart of the metropolis. As an alderman, Sir Keith served as a senior member of the City's legislative body, and also as a magistrate and prison visitor. During that period he founded the Three Score Club for old people in the City.

It was in 1946 also that Sir Keith was "called to the bar" of the Middle Temple, one of the four societies that admit suitably qualified candidates to plead cases in the English higher courts.



SIR KEITH JOSEPH

Instead of practising as a barrister, however, he accepted a fellowship at All Souls, the ancient Oxford college that admits no undergraduates, and is devoted solely to research. Sir Keith retained his fellowship from 1946 to 1960. He began a thesis on political, racial, and religious tolerance, setting out to distinguish between tolerance and indifference. Sir Keith, who does not consider himself a scholar, never completed the thesis, which now seems to him a little pretentious.

And indeed, during those postwar years, Joseph had much else to occupy him, not least his involvement with the family business. The interests of the Bovis group of companies include building construction, civil engineering, and housing and property development, mainly in Britain but also in Canada, Holland, France, and Southeast Asia. Sir Keith was a director of Gilbert-Ash Ltd., a Bovis subsidiary, from 1949 to 1959, a director of Bovis Holdings Ltd. from 1951 to 1959, and chairman of Bovis Ltd. in 1958-59. He still found time to involve himself actively in various kinds of social work—in boys' clubs, with the Society of Friends, and with educational and welfare organizations within the Jewish community. By the mid-1950's he had decided that he could pursue those interests most effectively as a Member of Parliament.

In 1955 Sir Keith was an unsuccessful Conservative candidate for the Baron's Court constituency of London. The following year, in a by-election, he was elected as Conservative Member of Parliament for Leeds North-East. He has retained that seat ever since. In Parliament Sir Keith quickly established a reputation as a fanatically hard worker and a man of exceptional intelligence. His advancement was rapid—accelerated, as he has pointed out, by the fact that his interest was in the social services, as distinct from the more sought-after fields of finance and foreign affairs. After serving two years (1957-59) as parliamentary private secretary to the Under-Secretary of State for Commonwealth Relations, he received a junior ministerial appointment as Parliamentary Secretary to the Ministry of Housing and Local Government (1959-61). From 1961 to 1962 he was Minister of State at the Board of Trade, and in 1962 he was appointed Minister of Housing and Local Government, and Minister for Welsh Affairs, with a seat in the Cabinet and a Privy Councillorship.

During his strenuous two years as Minister of Housing and Local Government, Sir Keith initiated major studies of the housing and traffic problems associated with Britain's growing population; set up commissions of inquiry into the management and staffing of local government; launched a program to reclaim and improve derelict land; and presided over the redistricting and rationalization of the London boroughs. His 1963 Housing Act provided new defenses against the exploitation of tenants by unscrupulous landlords, established a housing corporation empowered to advance funds to cooperative housing societies, and provided for the speeding-up of the rate at which older houses were improved.

Like all politicians, Sir Keith made some mistakes, but, unlike most, has always been ready to acknowledge his errors in judgment. An example was his espousal of prefabrication and high-rise apartment houses as answers to Britain's housing problems. Ten years later he visited the "concrete jungle" he had helped to create in part of London, and concluded that "with the best of intentions" he had achieved "the worst of results."

Sir Keith's rapid promotion to Cabinet rank, and his performance as Housing Minister, confirmed his reputation as the possessor of one of the best minds in the Conservative party, and as a man destined for high office. Because of his association with such progressive elements within the Tory party as the One Nation group and the Bow Group, his years at All Souls, and his social concerns, he was regarded, according to an article in the London *Times* (May 6, 1971) as "an intellectual, a progressive, and . . . 'liberal' Conservative." Only his economic views—his faith in a free market economy—seemed to align him with more traditional Tory attitudes. He believed, as he said in the Bow Group publication *Crossbow* (July-September 1964), that "you have to make the private sector more like a jungle in inducing competition and less like a jungle in cushioning the unfortunate." In the House of Commons Sir Keith showed himself to be an able speaker and a formidable debater, but seemed to some a little cool and unapproachable in his manner; he was, and still is, "an admired rather than a popular figure, even in his own party."

The Conservative government was ousted by the Labour party in the 1964 general election, and the Tories were then in opposition for six years. During that period Sir Keith consolidated his position within the party, serving in Edward Heath's "shadow Cabinet" as the Tory spokesman on the social services (1964-65), labour (1965-67), and trade, technology, and power (1967-70). He also involved himself once more in the family business, serving from 1964 to 1970 as deputy chairman of Bovis Holdings Ltd.

When the Conservatives won the general election of June 1970, Sir Keith was named Secretary of State for Social Services. According to the London *Times* (May 6, 1971), he returned to government "more self-assured as well as more right-wing in his intellectual demeanour." In his new post Sir Keith set out to identify the gaps in the social services, and to try to fill them. He switched attention and resources to neglected areas, especially the care of the old, the mentally ill, and the chronically sick. He established a new administrative structure for the National Health Service and pressed on with an ambitious hospital-building program. Measures to relieve family poverty included improved pensions and a new form of taxation providing relief for those with substandard incomes. His success in obtaining funds from the Treasury to finance his schemes was widely admired and envied.

One of the most discussed of Sir Keith's ideas was what he called the "cycle of deprivation"—the process whereby the children of inadequate parents become inadequate parents in their turn, generation after generation. His plans for breaking that vicious cycle included what he called "education visitors," who would visit families to advise on their children's educational and emotional needs, paternity as well as maternity leave, more family planning advice, more playgroups and other services for preschoolers, and more school classes in parenthood. Those proposals, although welcomed by many, were attacked by political opponents as a naïve (or even malicious) attempt to blame a social evil, not on society, but on its victims. In general, however, Sir Keith was regarded as a compassionate and effective social services minister.

When Edward Heath's Conservative government lost the general election of February 1974 in circumstances that threatened Heath's survival as party leader, Sir Keith Joseph, who had accepted a new role as "shadow" home secretary, was one of three or four prominent Tories most discussed as possible successors. It soon became clear that the new Labour government, which lacked an overall majority, could not hope to govern effectively and that a second general election would therefore have to be called later the same year.

In September, when the new election was imminent, Sir Keith caused a furor with a speech he gave at Preston in which he challenged some of the basic assumptions of his party's current economic dogma. The Tory leadership had announced that, if their party were elected, they would be prepared to introduce statutory price and income controls if necessary and to combat high unemployment. But Sir Keith maintained that price and income controls were not workable and that the nation's galloping inflation could not be halted without tolerating some increase in unemployment. He said that the country's mounting economic crisis could partly be attributed to the fact that his party had abandoned, while in power, its traditional Tory free market and sound money policies.

Although it was promptly repudiated by Heath and other Conservative leaders, the speech was quoted with delight by the Labour government as evidence of a fundamental split within the opposition leadership. The election a month later kept the Labour government in power with a slightly increased majority, but the Preston speech, if it did nothing to aid the Tory cause, confirmed Sir Keith as the standard-bearer of the powerful right-wing monetarist section of his party.

Many Tories had already warmed to Sir Keith because of a series of speeches that he gave over a period of several years, in which he analyzed and reassessed not only Conservative policies, but the party's fundamental philosophy in a rapidly changing world. A major speech on that theme, delivered at Birmingham in October 1974, thrust Sir Keith once more into the headlines. Much of the speech contained nothing that its author had not said many times before. He called on Tories to take arms against a host of troubles: the new moral permissiveness; the pursuit of equality in education at the expense of quality; the denigration of patriotism in the name of internationalism; "instant social protest [as] an excuse for anti-social behaviour"; and the substitution of the Welfare State for self-help and self-discipline.

What caused the storm that followed the Birmingham speech was Sir Keith's contention that "the balance of our population, our human stock, is threatened" because "a high and rising proportion of children are being born to mothers least fitted to bring children into the world and bring them up." Those children, he said, "are born to mothers who were first pregnant in adolescence in social classes four and five. Many of these girls are unmarried, many are deserted or divorced or soon will be. Some are of low intelligence, most of low educational attainment." At the risk of "condoning immorality," Sir Keith suggested that birth control facilities should be extended to "these classes of people."

The speech was commended by such figures as the antipornography campaigner Mrs. Mary Whitehouse, some Tory backbenchers, and others. But it was denounced by many socialists, trade unionists, educators, and sociologists, some of whom had received the impression that Sir Keith wished to "stop the poor from breeding." Even the mass-circulation *Daily Mirror* complained that the speech "reeked of class, elitism and party prejudice." Sir Keith, on the other hand, contended that his remarks merely extended what he had been saying for years about the "cycle of deprivation," but acknowledged that he had been mistaken and naïve to include his comments on birth control in such a wide-ranging speech. He denied that his rallying call to Conservatives was an attempt to gain support in the struggle for the leadership and indeed, although it undoubtedly won him some right-wing followers, it probably did him more harm than good. *Time* magazine went so far as to say (November 11, 1974) that, because of the speech, Sir Keith was "not expected to survive politically."

In 1959 Sir Keith was a cofounder and first chairman of the Foundation for Management Education, and in 1965 he founded the Mulberry Housing Trust, a nonprofit body of which he was chairman from 1965 to 1969. He has also served as a member of the National Council of Social Service, deputy chairman of the Earnings Investment Trust, and chairman of the Institute of Jewish Affairs, a research organization devoted to solving contemporary problems of the world's Jews. Sir Keith is a fellow of the Institute of Builders, a fellow of the British Institute of Managers, and a Liveryman of the Vintners' Company. In 1971 he was reelected to All Souls as a distinguished fellow.

Sir Keith has been described as a "tall, lean man with intense brown eyes." Courteous but rather guarded in manner, he is not particularly effective on television, and in general, it has been said, has no knack for "projecting his undoubted warmth, which only personal contact reveals." He was married in 1951 to Hellen Louise Guggenheimer of New York, a sculptor. They have a son, James, and three daughters, Emma, Julia, and Anna, and live in Chelsea. Sir Keith has retained his enthusiasm for cricket and is a member of the Middlesex Cricket Club. He has also remained an ardent reader and is particularly interested in philosophy.

In a television interview given shortly after his Birmingham speech, Sir Keith said that he was not at the moment a contender for the leadership of his party, but pointedly refused to endorse Edward Heath as leader. He went on to summarize his own present political attitudes. He had, he said, come to reject the "fashionable obsession" with egalitarianism. "I have only recently become a believer, a passionate believer in the virtues of decentralization and individual responsibility and in the indispensability of incentives and rewards. I have only recently started to become a Conservative."

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KAPP, JOE

Mar. 19, 1938- Football player
Address: c/o New England Patriots, Schaefer Stadium, Foxboro, Mass. 02035

The structure of major professional sports may eventually be changed because of the success

JOE KAPP

of the $10,000,000 suit brought against the National Football League by Joe Kapp, an intrepid quarterback who went into premature—and perhaps permanent—retirement in 1971 rather than obey NFL commissioner Pete Rozelle's command that he sign a standard player contract. By his act of defiance Kapp brought into the legal arena the "freedom" grievances of players generally, so that the ruling handed down in his favor by a federal judge in December 1974 was a landmark decision. That decision—the gist of which was that pro football's contract and reserve systems, by binding players to teams as virtual chattel, unable to compete as free agents on the open market, violates United States antitrust laws—was being appealed by the NFL.

Kapp began his professional career in the Canadian Football League, where he played from 1959 through 1966 and won All-Pro honors twice, in 1963 and 1964. In 1967 he came to the National Football League as quarterback of the Minnesota Vikings, and two years later he led the Vikings to the NFL title and won the Most Valuable Player title himself. Unable to come to an agreement about a new contract with the Minnesota front office, Kapp went to the New England (then Boston) Patriots in 1970, with a lucrative salary agreement but no contract. When Rozelle refused to allow him to continue playing without signing a regulation contract, in 1971, he initiated his $10,000,000 legal suit against the NFL. While waiting for the ultimate resolution of the case—which the NFL has the right to take to the Supreme Court—Kapp has been living in San Francisco, attending to business interests, playing an occasional minor movie role, and doing some radio announcing at University of California football games.

Joseph Robert Kapp was born on March 19, 1938 in Santa Fe, New Mexico, the son of Robert and Florence (Garcia) Kapp. With his three sisters and his brother, Kapp was raised in rural Salinas and Newhall, California, in polyglot communities of lettuce pickers. "We didn't exactly have gang wars," Kapp told Gary Cartwright of *Sport* (February, 1970), "but as long as I can remember it seemed important to be tough." In the first of a series of articles written with Jack Olsen for *Sports Illustrated* in the summer of 1970, Kapp related an incident that occurred when he was in the fifth grade: "A bigger kid called me a 'dirty Mexican,' and at first I didn't challenge him. But when I got home I brooded on what he said. My sense of justice was outraged. My mother . . . is Mexican-American, but my father is of German descent; therefore, at worst, I could only be half of what the kid had called me. So I went back and found him and really whaled him. I didn't win the fight, but I got in some licks. That was machismo, not backing down, acting like a man. . . . That was valuable training for NFL football."

In what he calls his "Chicano childhood" Kapp played basketball more than any other sport "because you could play it alone," but in his mind he was always a quarterback. "In a sports situation I like to take control," he once explained. "My wife says its *every* situation." In high school Kapp was outstanding in both football and basketball, and after graduating he went to the University of California at Berkeley to major in physical education on an athletic scholarship.

The Cal football team was probably the weakest in the Pacific Coast Conference when Kapp joined it. In his sophomore year the Golden Bears won three games, and the following season they did even worse, coming away with only one victory. When he was a senior, he and his co-captain, halfback Jack Hart, decided to "turn it all around," and they did, losing only one game and leading the Bears to the Pacific Coast championship and the Rose Bowl, where they lost to Iowa, 38-12. Kapp led Pacific Coast Conference quarterbacks in rushing, was named to the *Look* All-America team, and received the Pop Warner Award.

In 1959, after the Washington Redskins picked him thirteenth in the pro draft of graduating college players, Kapp signed with the Calgary Stampeders of the Canadian Football League. The ink was hardly dry on the contract when, as he recounts, he "got into the battle that produced these scars" on his face. During his first training season in Calgary a mentally disturbed teammate—who was later institutionalized, after gunning down a priest—attacked him without warning with a quart of beer, breaking the bottle across his jaw and raking it across his throat. The broken glass, which missed his jugular vien by half an inch, left him with cuts requiring more than 100 stitches and a permanent white scar that runs alongside and under his jaw.

After two years as starting quarterback with Calgary, Kapp was traded to the Vancouver Lions, and under his aggressive leadership the Vancouver team became a contender for the Grey Cup in 1963 and winner of that trophy in 1964. Kapp never missed a game during his eight years in the Canadian Football League, as he recounts: "I started and finished a game when my knee was twisted and torn. . . . They [the doctors] predicted that I would never play again. When the next season started, I was out there. Too dumb to know better, I guess. . . . I liked my reputation as a guy who finished the games he started, and I still do." During his years in the Canadian Football League, Kapp completed a total of 1,476 of the 2,709 passes he attempted, for 22,275 yards and 137 touchdowns.

Kapp might never have made it to the NFL had not the Minnesota Vikings traded quarterback Fran Tarkenton to the New York Giants before the start of the 1967 season. Minnesota's coach was Bud Grant, who had worked in the Canadian Football League, and its general manager was Jim Finks, who had signed Kapp to his first CFL contract. While looking for a replacement for Tarkenton, Finks thought of Kapp. He knew that, at twenty-nine, Kapp was a bit old to be a rookie in the NFL, and that perfectionists criticized his "graceless" running style and his unorthodox grip in passing. (Probably the only passer in professional football not to line up his fingers along the laces, he tended to lob the ball in a wobbly manner.) But he also knew that gracefulness, or the lack of it, was not the crucial point. "He's got what it takes to be a winning quarterback," Finks said. "The defenses are testing quarterbacks, pushing them. A quarterback is going to get hit, and he can't flinch. He has to come back for more. This is what Joe Kapp will do with the best of them."

In 1967 the Vikings won only three games, and their passer, Joe Kapp, ranked nineteenth in the National Football League, but the following season he guided the team to the division title. At the end of the 1968 season his professional career pass totals stood at 1,707 completed out of 3,171 attempts, for 25,810 yards and 155 touchdowns. In rushing (for which the Canadian statistics are not available) his NFL totals were seventy-seven carries for 436 yards and five touchdowns. His longest gain was twenty-seven yards.

In the second game of the 1969 season Kapp passed for seven touchdowns, equaling a league record shared by Sid Luckman, Y. A. Tittle, and Adrian Burk. With a rock-ribbed defense and with Kapp directing the offense, Minnesota lost only one game that season. Advancing to the finals of the NFL playoffs by defeating the Los Angeles Rams, 23-20, it won the league championship by beating the Cleveland Browns, 27-7. It went into the Super Bowl game against the American Football League champions, the Kansas City Chiefs, the thirteen-point favorite, but emerged on the short end of a 23-7 score. Toward the end of the Super Bowl game Kapp suffered a shoulder injury and spent the final minutes on the bench. It was the first time in eleven years of professional football that he was forced out of a game by an injury.

In the whole of the 1969 season Kapp threw only two perfect spirals, one of them incomplete and the other intercepted. After the season he explained why so many of his passes were "ducks" that "flutter." "One reason is that I don't bother using the laces . . . ," he said. The laces vary from ball to ball and this can throw you off. I just grab the seed and fling, and sometimes I complete a few. Then I'll pick up the papers after the game and find out that I passed without finesse."

On May 1, 1970 Kapp became a free agent. Having played out his one-year option, Kapp reportedly demanded of the Vikings a five-year contract worth approximately $1,250,000. The Vikings responded with an offer of a three-year contract at $100,000 a year. The following August Kapp defied a Viking ultimatum that he accept the club's offer and report immediately to training camp or look elsewhere for employment. He remained unemployed until October, when he accepted an offer from the Boston Patriots for a contract estimated at half a million dollars, to be paid over a three-year period.

Kapp joined the Patriots for the fifth game in their 1970 schedule. They lost that and every game during the rest of the season save one. What he might have done for the team ultimately will probably never be known, for Kapp walked out of training camp in the summer of 1971 after refusing to sign the standard players' contract. In March of the following year he filed his suit against the NFL. The Patriots, meanwhile, had drafted an outstanding prospect out of Stanford University, All-American Jim Plunkett.

While Plunkett developed into one of the best quarterbacks in the National Football League, Kapp awaited the outcome of his lawsuit. Finally, on December 20, 1974 United States District Court Judge William T. Sweigert in San Francisco handed down the decision that contractual stipulations that tie a player to one club are illegal. In commenting on the so-called "Rozelle Rule"—which requires compensation to a team losing a player via the option route—Judge Sweigert said it was "patently unreasonable and illegal" because it could perpetually restrain a player's choice of employment. The judge described the annual draft of college players in similar manner, saying it was illegal because it forced the league to boycott a prospect even after he failed to reach a contract agreement with the team that had drafted him.

For the time being at least, Kapp had won his fight with professional football's establishment. But in deciding to fight in the first place, he gave up what might have been some of his finest years in professional football. "I keep in touch," Kapp said soon after the court decision. "I'm still crazy as ever for it [football]. I just try to keep things together, just hang in there. It's driving my wife crazy, driving me crazy and driving everybody else crazy. I stay in shape with tennis—I'm not good, but I'm aggressive—and I watch every game they put on the tube." As for the likelihood that he will not play football again, Kapp said: "They stopped me for four years. I guess I can take a hint. But talk to my lawyers. It's not for me to say." Noting that Kapp was about to turn thirty-seven, Gene Roswell wrote in the New York *Post* (January 4, 1975): "Four years out of the game and not a classic quarterback in the first place . . . it isn't likely that he'll ever play again, win or lose the ultimate decision."

Joe Kapp and Marcia Gayle Day, a dancer, model, and artist, were married on June 16, 1962. They have one child, a son, J. J. Kapp. Black-haired, hazel-eyed Kapp is six feet tall, and when he is in condition he weighs 215 pounds. His favorite recreations outside of sports are reading and record collecting. "You have to be yourself and you have to be a man," he told Leonard Schecter in an interview for *Look* (December 30, 1969). "Be honest with yourself; *that* is a man." Dick Beddoes of the Toronto *Globe and Mail* (February 26, 1972) expressed his admiration for Kapp for remaining "a rebel out-and-out, even at the cost of a good position at the feed trough," for being "one of the guys who bite the hand that feeds them, when they think it should be bitten."

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KATCHALSKI, EPHRAIM *See* Katzir, E.

KATZ, ALEX

July 24, 1927- Artist
Address: c/o Marlborough Gallery, 40 W. 57th St., New York 10019

Among the most significant of post-abstract painters in the United States is Alex Katz, who, like many of his contemporaries, has chosen to paint representationally. Perhaps best known for his witty, often out-sized portraits of his friends in the New York art world, either alone or in groups, the artist has created a social comedy of manners and captured for posterity a record of life among a certain group of people during the 1960's. Some of Katz's portraits are on canvas; others are painted on sheets of wood or metal that are cut out to follow the contours of the painted form. Katz attaches his cutouts to the wall, lets them stand alone in a room, or arranges them in groups. Besides his portrait paintings and cutouts, Katz has made collages, painted landscapes and large, decorative flowers, created stage sets and costumes, and, especially in recent years, executed prints of various subjects. A retrospective of Katz's work toured the United States in 1971, and the Whitney Museum of American Art displayed an exhibit of his prints in 1974.

Alex Katz was born on July 24, 1927 in the Sheepshead Bay section of Brooklyn, New York, and grew up in New York City. His father, Isaac Katz, managed the family tile factory in Russia before the 1917 Revolution. Then, after spending several years gambling in Berlin, Germany, he immigrated to the United States and became a coffee merchant. Ella (Marion) Katz, the artist's mother, came to the United States from Russia, where she had studied acting at the Stanislavsky school in Odessa and psychology at the University of Leningrad. She purportedly made a living as a gold runner during the Russian Revolution. During the early 1920's, before her marriage, Ella Katz was an actress in New York's Yiddish theatre. Alex Katz has one brother, Bernard.

After high school Katz joined the United States Navy, in August 1945. Soon after his discharge the following July with the rank of seaman first class he began studying at the Cooper Union School of Art in New York City. In 1949 he received a certificate from Cooper Union and a scholarship to study at the Skowhegan School of Painting and Sculpture in Skowhegan, Maine, where he worked under Henry Varnum Poore.

During the early and mid-1950's Katz's paintings included Cezanne-like landscapes and charming, sun-drenched interiors. In 1953 he held his first show, a two-man exhibit at the Tanager Gallery in Manhattan, and the next year he had a one-man show at the Roko Gallery, also in Manhattan. Around 1955 he began making small collages that in an engagingly simplified manner depicted interiors, landscapes, and seascapes, often with figures. Eschewing the usual mix of textures and materials, Katz pasted up his little collages from thin paper cutouts painted with watercolors. The figure paintings that Katz produced during the late 1950's, most notably the series on Ada, his wife, resembled in feeling the tiny figure cutouts in his collages, although done on a larger, often life-sized scale. Although always drawn from life and cannily resembling their subjects, Katz's people were broadly outlined, simplified, and set in deliberately awkward stances. They were placed in backgrounds that consisted of unobtrusive, cut-out-like seascapes or country settings, or on a simple field of painted surface.

One day in 1959 Katz, dissatisfied with the figure he was painting, cut it out from the canvas and glued it to plywood, which he then cut away from the contours of the figure. Subsequently he painted the figures directly on the wood, which he then cut. Some of the cutouts, which represented his wife, his son Vincent, and his friends, were painted on both sides and made to stand free in a room, while others were attached to the wall. When Katz displayed a collection of his cutouts in a one-man show at the Tanager early in 1962, Irving Sandler of the New York *Post* (February 18, 1963) wrote that the cutout portraits were "humorous take-offs on the 'reality' of pictorial images, on New Realism, and on the present tendency of painting and sculpture to merge."

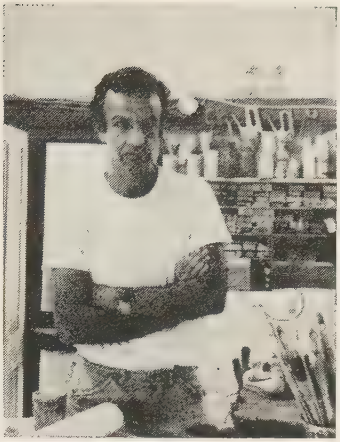
During the early 1960's Katz began painting large pictures of oversized heads. Like other Pop Art of the day, Katz's boldly cropped and simplified forms are reminiscent of movie-closeups or commercial billboards. In place of the soft, delicate shades that he had formerly favored, he adopted a palette dominated by hard, bright color. Among the more audacious head paintings of that period are his "Painting of Elaine de Kooning" (1965), in which he crops the picture right at the lip line to focus on the woman's tense, worried eyes, and the whimsical "Upside Down Ada" (1965). Of the latter, Jack Kroll wrote in *News-*

week (December 13, 1965): "Katz will turn his wife's head upside down in a picture, which both makes her a sacrifice to the new gods that demand pure form, and also reassures everyone that she is really there."

Besides his single portraits, Katz painted his friends and family in pairs and groups, culminating in his two monumental and compositionally complex works of 1965, "The Cocktail Party" and "The Lawn Party." In both, Katz pays tribute to conviviality. Eight feet wide, the former painting portrays Katz and his friends in suits and ties and cocktail dresses at a party in his New York loft. While the figures in "Cocktail Party" are huddled together and seem somewhat dour, the casually dressed people in "Lawn Party," painted outdoors at his Maine summer house, sprawl across the large canvas (nine feet by twelve feet) in relaxed, smiling groups. In both paintings the portraits are deftly executed, often amusing likenesses of his friends that capture their characteristic postures, gestures, and expressions without delving too deeply into their psyches. And, as David Antin pointed out in *Alex Katz* (1971), the figures in the paintings, no matter how unprepossessing, radiate a certain glamour because "they are generally from a particular part of the art and poetry world of New York City . . . well enough known for most people at all familiar with the art world to know that they are known, though not always well enough known to know who they are. . . . They are what we may call 'secret celebrities.' And for Katz they have this advantage over real celebrities: that while you are certain you should know them, it is nearly certain that you don't."

A similar gossipy gregariousness pervaded Katz's cutout figures of the middle and late 1960's. Singly, in pairs, and in groups New York friends like dance critic Edwin Denby, artist Joe Brainard, art dealer Marilyn Fischbach, photographer Rudy Burckhardt, and sculptor Ronnie Bladen were captured in clever, arbitrarily cropped two-dimensional cutouts of oil painted on aluminum or other metal. Perhaps the best example of Katz's cutout portraiture is "One Flight Up," which Scott Burton (*Alex Katz at Cheat Lake,* 1969) called "one of those absolutely uncategorizable triumphs of American eccentricity." The work consists of thirty-eight head and shoulder portraits, including ones of curator Henry Geldzahler, dancer Paul Taylor, critic Irving Sandler, and painter Philip Pearlstein, set on a metal table standing at such a height that the figures are about normal human height. The cutouts are set on the table, which is about four feet deep, at various angles in groups. Several of the heads are cropped at straight angles so that they seem to separate themselves from those around them. Heads are seen from back or front and reveal different aspects when viewed at various angles.

Around 1966 Katz began making large paintings of daisies, lilies, tulips, and other flowers. Like his portraits, the flower pictures are anatomically correct but highly simplified representations. Hilton Kramer of the New York *Times* (December 24, 1967) felt that they contained "a decorative power that is new to Mr. Katz's work. The kind of stylization that often falsified his portraits works in the flower pictures to intensify and articulate a form. And the forms themselves have more specific and less devious functions to perform in the flower pictures: they are containers of color in a way that no highly articulated form has ever quite been before in a Katz painting."



ALEX KATZ

Many of Katz's portraits of the late 1960's seemed to continue the preoccupation with patterning and stylization so evident in the flower pictures. In such pictures as "Ada with Superb Lily" (1968) and "Self Portrait with Sunglasses" (1969) the painter seems more concerned with the patterns formed by the bland faces, eyes shaded by sunglasses, than he is with expressing characterization. That trend culminated in "Face of a Poet" (1972), a seventeen-and-one-half-foot-wide double-image painting of a conventionally pretty woman with flowing hair and a brightly colored scarf. Hilton Kramer (New York *Times*, December 16, 1973) wrote that the immense picture could "no longer be said to be a real portrait."

Since 1965 Alex Katz has been involved in printmaking. An exhibition of his prints was held at the Whitney Museum in New York in September and October 1974, after which it began a year-long tour around the country. Many of Katz's prints are reproductions of his paintings or collages; others, like his six-color lithograph of New York Congresswoman Bella Abzug or his series of etchings and aquatints entitled "June Ekman's Class," are print originals. Reviewing an exhibit at the Whitney, James R. Mellow of the New York *Times* (September 22, 1974) wrote, "With his print collection, Katz proves himself to be an artist who gives more than he leads one to expect. Behind the self-effacing first appearances of his paintings and prints, there is an artist who is as rigorously dedicated to formal considerations as was Matisse."

Several critics have pointed out the influence on Katz's work of the theatre arts and poetry, and it is not surprising that the artist has himself contributed his talents to the performing arts. In 1962 he created the sets for Kenneth Koch's amusing off-Broadway play, *George Washington Crossing the Delaware.* For it, Katz made about twenty painted wooden cutouts, including life-size British and American soldiers, the cherry tree and hatchet, Old Glory and the Union Jack, a rowboat and the ice-jammed river. The sets, which a *Time* writer (June 22, 1962) called "a kind of instant folk art," were displayed later that year at the Jackson Gallery in New York.

Katz designed the stage sets and costumes for several ballets that the Paul Taylor Dance Company premièred at the Spoleto festivals in 1960 and 1964, and he designed the sets and costumes for Taylor's "Private Domain," which was first seen at the New York City Center in 1969. (Katz has also painted the dance company several times, most notably in his mural-sized work "Private Domain" of 1969.) In 1968 he designed costumes and sets for a production of Ibsen's *Little Bylof,* which was staged by the Artists' Festival Theater in Southhampton, New York. Among the books that Katz has illustrated are *Fall, In Memory of My Feelings* (1967) by Frank O'Hara, *Fragment* (1969) by John Ashbery, and *Interlocking Lives* (1970), which he created with Kenneth Koch.

A retrospective exhibition of Katz's works toured the United States in 1971 and was shown at the University of Utah, the University of California at San Diego, the Minneapolis Museum of Art in St. Paul, and the Wadsworth Atheneum in Hartford, Connecticut. The artist's work has been shown in approximately two-score other one-man exhibitions at galleries and university art centers in New York City and around the United States, as well as in Paris, London, Helsinki, Cologne, and Hanover. He has also been represented in over 100 group shows in the United States and abroad. Katz's works are in the collections of, among other museums, the Chicago Art Institute, the Cincinnati Museum of Fine Arts, the Fogg Art Museum, the Museum of Modern Art, and the Whitney Museum of American Art.

Since February 1, 1958 Alex Katz has been married to the former Ada del Moro, who before her marriage was a biologist. They have one child, Vincent. "With his old-fashioned, wide-lapeled pin-stripe suit, his friendly scowling smile, his dark, high, domed forehead, black tango dancer's hair, and amiably Mephistophelean eyebrows," Jack Kroll wrote of the painter a decade ago in *Newsweek* (December 13, 1965), "he looks like a philosophical version of that delicately sinister movie tough guy of the '30's, Jack La Rue." Katz is brown-eyed, six feet tall, and weighs 155 pounds. In 1972 the artist was awarded a Guggenheim Fellowship in painting, and in 1974 Cooper Union awarded him its Professional Achievement Citation. Katz has taught at the Skowhegan School of Painting and Sculpture, with which he is still associated, the Yale University School of Art (1961-63), and the University of Pennsylvania School of Art in Philadelphia (1971-72). In 1968 Katz told Grace Glueck of the New York *Times* (October 27) that about half his work is bought by artists. "I like my mother and my brother," he told the reporter, "but my real family is, like, people in the art world." Two of Katz's art world friends, Irving Sandler and Bill Berkson, brought together a retrospective collection of his works and a selection of writings about him in *Alex Katz* (Praeger, 1971).

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KATZIR, EPHRAIM

May 16, 1916- President of Israel; biophysicist
Address: President's Residence, Jerusalem, Israel

Israel's fourth and youngest President, Ephraim Katzir succeeded Zalman Shazar in that largely ceremonial post on May 24, 1973. In contrast to his three predecessors, who had devoted their most productive years to the struggle for Israeli independence, Katzir represents the generation that grew to maturity within the boundaries of what is now the Jewish nation. Like Israel's first President, Chaim Weizmann, Katzir combines a career in natural science with public service. Under his original name—Ephraim Katchalski—he became world-renowned as a molecular biologist, and he made important scientific contributions to his country's military defense.

Acutely aware of the special responsibility of scientists in an embattled country, Katzir has said, as quoted in the 1974 *Britannica Book of the Year*: "No decent scientist can escape the feeling that science has sometimes misused its findings. One must find ways to protect society from this. . . . Scientists . . . must make an effort to understand politics, economy, the structure of society, even though they are not and should not be decision-makers." In an interview in *Time* (April 30, 1973) he explained: "We have an exceptional opportunity to show the world how to control the monster of technology and to create a model society. If we can do this in the next twenty-five years, the whole Zionist effort will have been worthwhile."

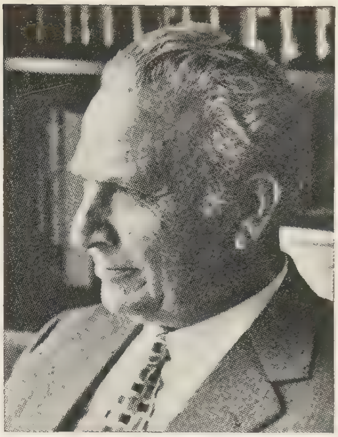
Ephraim Katzir—whose Hebrew surname means "harvest"—was born Ephraim Katchalski in Kiev, the Ukraine, on May 16, 1916, the younger of the two sons of Yehuda Katchalski, a merchant, and of Tsila (Suchowolski) Katchalski. At the age of six he moved with his parents and his brother Aharon to Palestine, where he attended public schools in Jerusalem. In his youth he became an active member, and later a leader and counselor, in Hanoar Haoved, a movement that fostered the

Zionist pioneering spirit and promoted the establishment of agricultural settlements in remote and desolate areas of the Holy Land. After graduating from secondary school, Katchalski entered the Hebrew University in Jerusalem, where he studied chemistry, bacteriology, and zoology. It was as a student that Katchalski became active in Haganah, the Jewish underground army, and during the Jewish-Arab hostilities of the late 1930's he helped to hide weapons under a lectern at the university. He obtained his M.Sc. degree *summa cum laude* in 1937 and his Ph.D. degree four years later.

Katchalski remained at Hebrew University from 1941 to 1945 as a research assistant in the department of theoretical and macromolecular chemistry. In 1946 he came to the United States for a two-year stint as a research fellow at the Polytechnic Institute of Brooklyn and at Columbia University. During Israel's war for independence in 1948, Katchalski headed the science corps of Haganah. When, a quarter of a century later, Foreign Minister Abba Eban placed his name in nomination for the Presidency, he noted that it was still too early to reveal all of Katchalski's scientific contributions to Israel's victory.

In 1949 Katchalski was named acting head of the department of biophysics at the newly created Weizmann Institute of Science at Rehevot, Israel. Confirmed in 1951 as head of that department, a position he occupied until 1973, he also became the institute's senior researcher and head of its research department. He interrupted his work at the Weizmann Institute when he accepted an appointment at Harvard University as a research fellow in 1951-52 and as a guest professor in 1957-58; as a visiting professor at the Rockefeller Institute in 1961; and as a guest scientist at the University of California at Los Angeles in 1964. From 1953 to 1961 he was from time to time a visiting professor at Hebrew University. In addition to his academic duties, Katchalski became in 1961 a scientific adviser at Israel's Ministry of Defense. From 1966 to 1968 he served as chief scientist at the Defense Ministry, and his work in that post contributed significantly to his country's victory in the six-day war of June 1967. He holds the rank of lieutenant colonel in the Israel Defense Force.

Under Katchalski's leadership, the biophysics department of the Weizmann Institute developed into one of the world's foremost centers for the investigation of proteins and protein-like materials. His own professional accomplishments lie in the area where biochemistry, biophysics, and molecular biology overlap. He has pioneered in the laboratory preparation of synthetic polypeptides, which closely resemble proteins. Since the complex structure of protein molecules makes them difficult to study, the synthetic polypeptides serve as models for the investigation of the characteristic features of protein molecules. Prepared from an amino acid called lysine, those substances have shed new light on factors determining stability and conformation of proteins, and they have contributed to a better understanding of their biological and physicochemical properties.



EPHRAIM KATZIR

Katchalski contributed to the field of immunology by demonstrating that synthetic polypeptides could be more effective than certain natural antibiotics in attacking and inactivating bacteria. Another practical result of his research was the development of a synthetic fibre, dissolvable in body enzymes, for use by surgeons in stitching internal wounds. He often collaborated on projects with his brother, Aharon Katzir, who headed the polymer research department at the Weizmann Institute until his death in the terrorist attack at Tel Aviv's Lod Airport on May 30, 1972. According to Dr. Siras Levinthal of Columbia University, as quoted in the New York *Post* (May 29, 1973), Katchalski has "supplied intellectual and personal leadership" to the scientific community, and "his influence has been enormous, beyond the specific things he has done."

Katchalski's stature as an internationally acclaimed scientist, as well as his adherence to the philosophy that a man of learning should not isolate himself in an ivory tower but should be active in public affairs, made him a logical candidate for the largely ceremonial but highly prestigious Presidency of Israel. Elected by the Knesset, Israel's Parliament, the President of the Jewish state is, like the sovereign of a constitutional monarchy, a symbol of national unity, standing above politics. His responsibilities include receiving ambassadors, signing treaties and laws, and summoning a member of the Knesset to form a new Cabinet after an election or a government crisis. Israel's first three Presidents—Chaim Weizmann, Isaac Ben-Zvi, and Zalman Shazar—had all been elder statesmen, over the age of seventy at the time they took office.

In the spring of 1973 Israel's ruling Labor party, a sometimes unstable amalgam of three earlier parties—the dominant Mapai; the Rafi, founded by the late David Ben-Gurion and now headed by Moshe Dayan; and Achdut Ha'avoda, led by Yigal Allon—sought a candidate to succeed President Shazar, whose second five-year term was to expire in May. Since the Labor party dominated the Knesset, its nomination of a candidate was tantamount to election. A few days before the party's central committee was to vote on a candidate, the apparent choice was Yitzhak Navon, deputy speaker in the Knesset and a member of the Rafi faction. Shortly thereafter, however, the Israeli press reported that Finance Minister Pinhas Sapir and other leaders of the Mapai had launched an effort to block the popular Navon, partly because of his relative youth (he was fifty-one at the time), but perhaps more out of concern that he might propel Defense Minister Dayan into the Premiership following Golda Meir's expected retirement.

The Mapai leaders, reportedly with Mrs. Meir's backing, decided on Katchalski as their candidate and contacted him at the Massachusetts Institute of Technology, where he was taking part in a neurosciences research program. After discussing the proposal with colleagues attending the MIT meetings, he decided to accept the Mapai offer on the understanding that he could continue his research on a part-time basis by commuting between the President's residence and the Weizmann Institute laboratories.

Following Katchalski's acceptance of the nomination, the Mapai tried to persuade Navon to withdraw from the race. The latter refused, however, reportedly because he hoped to demonstrate the strength of the Rafi faction within the party, although he recognized that he had no chance of winning against the determined opposition of the party leadership. When the vote was taken in the 650-member central committee on March 22, 1973, Katchalski won the nomination by only fifty-eight votes, a much smaller margin than had been expected. On the same day, the independent Israeli newspaper *Ha'aretz* applauded Katchalski as "a scientist rooted in the life of the people and country, and lacking the stamp of partisanship."

The 120-member Knesset formally elected Katchalski President on April 10, 1973. He received sixty-six votes to forty-one cast for his only opponent, Ephraim Urbach, who had been nominated by the National Religious party. The bitterness of the intra-party feud was demonstrated by the fact that nine Labor party members cast blank ballots. In accordance with a policy requiring high government officials to adopt Hebrew surnames, Katchalski adopted Katzir, the name taken by his late brother Aharon some years earlier.

Inaugurated as President of Israel on May 24, 1973, Katzir said that he regarded as his task the protection of the intellectual, moral, and spiritual values of the state. He declared his intention to make every effort to close the educational and social gap between Oriental and Western Jews and to promote understanding between Jews and Arabs, and he announced that he would be more active than his predecessors in speaking out on public affairs.

During the government crisis that followed in the wake of the Arab-Israeli Yom Kippur war of October 1973, Katzir exercised his powers in giving Premier Golda Meir a mandate to form a new government, which was sworn in on March 10, 1974. After Mrs. Meir resigned in April amid continued criticism of her government, Katzir formally charged Labor Minister and former army chief of staff Yitzhak Rabin with the formation of a new coalition Cabinet. The Rabin government was inaugurated on June 3, 1974, following approval by the Knesset. Later that month, Katzir and Rabin met with visiting President Richard M. Nixon in Jerusalem and received assurances of continued United States economic assistance and other aid to Israel.

Katzir's scientific achievements have brought him a number of distinctions, including several honorary degrees. The Tchernikhovski Prize was conferred on him in 1948 for exemplary translation of scientific literature into Hebrew. He received the Weizmann Prize from the municipality of Tel Aviv in 1950, the Israel Prize in natural sciences in 1959, the Rothschild Prize in natural sciences in 1961, and the Linderstrom-Lang gold medal in 1969. In 1966 he became the first Israeli to be elected to the United States National Academy of Sciences and was named a foreign honorary member of the American Academy of Arts and Sciences. Katzir is a founding member of the Israel Academy of Sciences and Humanities. Among the many other scientific organizations with which he is affiliated are the British Royal Society of Medicine, the International Union of Biochemistry, and the Leopoldina Academy of Science of the German Democratic Republic. A cofounder, in 1956, of *Mada* (Science), an Israeli bimonthly journal that makes new scientific developments accessible to the general public, he has served on the editorial boards of several publications, including the *European Journal of Biochemistry*, and he has written over 100 articles in his field. Katzir serves on the board of governors of Hebrew University.

Ephraim Katzir has been married since February 14, 1938 to Nina Gottlieb, a former teacher. They have a son Meir and a daughter Irith. Katzir is five feet ten inches tall with blue eyes and grey hair. For recreation he enjoys swimming. On the occasion of the twenty-fifth anniversary of Israel's independence, Katzir, in an interview with William Marmon and Marlin Levin in *Time* (April 30, 1973), lamented the fact that in the building of the Jewish state, intellectuals and spiritual leaders had assumed a lesser role than men of action. He added, however: "I am convinced that if external conditions will give us some breathing space, our pragmatic life will be tempered so that we can again concentrate our efforts on becoming a spiritually chosen people."

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KERKORIAN, KIRK

June 6, 1917- Corporation executive; entrepreneur
Address: b. MGM Studios, 10202 West Washington Blvd., Culver City, Calif. 90230

KIRK KERKORIAN

During Hollywood's golden years, the name Metro-Goldwyn-Mayer symbolized the glamor and excitement of the American film industry, especially its star system. In the changed economic climate of the 1970's, however, the movie studio's name became associated with luxury cruise liners, Las Vegas hotels and gambling casinos, the made-for-television genre of film production, and film-library rentals. The man responsible for the new and diversified image of the MGM corporation is Kirk Kerkorian, the firm's chairman and major stockholder. Although his enthusiasm for leisure industry investments in Las Vegas is often compared to that of Howard Hughes, his somewhat weaker financial clout has resulted in his being referred to as the "Avis of Vegas." Before concentrating his financial efforts in the area of entertainment, Kerkorian had been a successful investor in the real estate business and several airlines, including the Trans International Airlines Corporation, which he founded, and Western Airlines.

Kerkorian's grandfather, Kaspar Kerkorian, left Harput, Armenia in 1890 to immigrate to the San Joaquin Valley in southern California where a community of Armenian immigrants had been established some years earlier. With savings from his farm income, in 1905 he was able to send for his son Ahron, who very shortly after his arrival became a successful fruit merchant in the valley. Ahron brought his sweetheart Lily to the United States some years later and the couple eventually had four children: Art, Nishon, Rose, and Kerkor Kerkorian, who was born in Fresno on June 6, 1917. During World War I Ahron Kerkorian purchased vast tracts of valley farm land on which he raised alfalfa, muscat grapes, watermelons, and raisins. The recession of 1921-22 completely wiped out his fortune, however, since Kerkorian had greatly overextended himself with enormous mortgages.

In the years following the recession, Ahron Kerkorian failed in one business venture after the other. "We moved at least twenty times when I was a kid. We often could not pay our rent and would get booted out after a few months," Kirk Kerkorian told Irwin Ross for a *Fortune* (November 1969) profile of the financier. By the time the family finally settled in Los Angeles, Kerkor Kerkorian had Americanized his first name to Kirk. Because of his continual fighting and truancy, he was expelled from Foshay Junior High School and sent to Jacob Riis, a school for delinquents, but he remained there for only a short while before entering Metropolitan High School to study in the automotive program. His stay at Metropolitan was brief, because, as he explained to a reporter for the New York *Times* (February 16, 1969), "with four kids, it wasn't possible in those days for more than two of us to get schooling."

After lying to the authorities about his age, the seventeen-year-old Kerkorian joined the Civilian Conservation Corps and worked for six months in Sequoia National Park. After his return home, he supported himself in a variety of jobs: cleaning the engines of cars for used-car dealers, repairing old cars and then selling them, and even by working for one night only on the construction of a set for the Metro-Goldwyn-Mayer movie studio. For one year beginning in 1937, "Rifle Right Kerkorian," as he was called by the local press, boxed on the amateur circuit in California, losing only four out of his thirty-three fights. While working as an installer of heaters and furnaces in 1939, Kerkorian took his first plane ride and became so enthusiastic that he began taking flying lessons the very next day. Eventually he took on a second job as a bouncer in a bar to earn money for the lessons.

What was in 1939 an expensive hobby for Kerkorian turned out to be a lucrative occupation for him during the 1940's. After obtaining his commercial pilot's license at the Barnes Air Academy in 1940, he worked as a flight instructor at the King City Air Academy and then as a flight commander at the Morton Air Academy. Between 1942 and 1944 he served as a captain in Great Britain's Royal Air Force Transport Command, shuttling thirty-three planes across the Atlantic to England and the Gold Coast of Africa, and even as far as India. The British government paid Kerkorian $1,000 a month for his services, and, as he explained years later to Irwin Ross, "It was the first real loot I ever saw."

With the purchase of a $5,000 Fairchild F-24 in 1944, Kerkorian opened an instrument-training school for pilots who wanted to obtain commercial licenses. Six months later he was already turning his attention to a much more profitable enterprise: the conversion of war-surplus military planes to commercial aircraft. He bought DC-3's in Hawaii, flew them to California where they were overhauled and remodeled, and then sold them for as much as six times his initial investment. With one C-47 and two DC-3's, Kerkorian began a nonsked airline in 1947, one of the many such nonscheduled air services started by former military pilots after the war. In 1948 he incorporated his business as the Los Angeles Air Service.

When the Civil Aeronautics Board began clamping down on nonsked airlines in the early 1950's, Kerkorian concentrated his efforts on buying, overhauling, and repairing aircraft at Hawthorne Airport outside Los Angeles. In 1960 he changed the name of his company, which was now a supplemental or scheduled airline flying charters to Hawaii, to Trans International Airlines. To obtain a portion of the lucrative military-contract market, Kerkorian bought a DC-8 jet from Douglas Aircraft in 1962 on a loan from the Bank of America, and so sound was his reputation by that time that Douglas cosigned the loan made for the purchase of its own plane. The jet was largely responsible for TIA's increase in earnings from $236,604 in 1961 to $1,100,000 in 1962. As reported by Dial Torgerson in his book *Kerkorian: An American Success Story*, Kerkorian remarked, years later, "That was the real breakthrough."

Although Kerkorian sold Trans International Airlines to the Studebaker Corporation in October 1962, he retained operating control. With the vast financial resources of the Studebaker Corporation at his command, Kerkorian bought more jet planes, increased the number of Trans International Airlines' commercial flights and military contracts, and made the supplemental airline the first to provide jet charter service for affinity groups. When he formed the Trans International Airlines Corporation in 1964, Kerkorian bought back the air service for approximately the same amount for which he had sold it, but he now had a far more profitable airline under his control. A year later, he went public with his Trans International Airlines Corporation stock. In 1968 he sold his 58 percent interest in Trans International Airlines stock to the Transamerica Corporation for $85 million worth of its stock. When he sold his TA stock in June 1969, Kerkorian had realized $104 million on the entire deal.

Besides being occupied in the airline industry, in the 1960's Kerkorian was busy making investments in Las Vegas real estate. He had become fascinated with the desert gambling haven in the 1950's while spending a great deal of money there indulging his penchant for craps. Now that he had turned his talents to high finance, Kerkorian proceeded to buy up available land along the Las Vegas Strip: forty acres across from the Flamingo Hotel, purchased for approximately $90,000 in 1962, and, another sixty-three acres bought in January 1967 for $5 million. Then, in August 1967 he bought the Flamingo Hotel for $12.5 million.

After collecting rent on the property for two years, in August 1968 Kerkorian sold his forty-acre plot of land for $5 million to the hotel owners who had built Caesar's Palace on the site. Irwin Ross in his *Fortune* magazine article referred to the deal "as one of the most successful land speculations in Las Vegas history." Kerkorian placed the money from the sale of his TIA stock, plus the $5 million from the Caesar's Palace venture, into his International Leisure Corporation, which he had established in 1968. After going public with 17 percent of his International Leisure stock to raise additional funds, he built the International Hotel on his sixty-three-acre plot. The hotel, which opened on July 2, 1969, was at the time the largest in the world and was also touted as housing the world's largest gambling casino.

With only a one-year respite, Kerkorian began moving back into the airline industry in 1969, when he borrowed $73 million from the Bank of America to buy stock in Western Airlines. By February 1970 he had obtained control of Western Airlines through his ownership of 30.5 percent of the firm's stock. Although the period was a difficult one for airlines in general, Kerkorian managed to increase Western's operating revenues by 24 percent, a feat aided, no doubt, by his refusal to buy the economically cumbersome 747's and his reduction of Western's staff.

In 1969 Kerkorian, who prefers controlling interests to mere small investments, also trained his sights on another enterprise, the Metro-Goldwyn-Mayer Corporation, and by late 1974 he owned 50.1 percent of its stock. To reach the point at which he had control of the gigantic studio, Kerkorian had to overcome incredibly difficult odds. In order to finance his various stock purchases, he had to borrow almost $84 million from European financial establishments and sell a percentage of his interest in Western Airlines. He also had to overcome the opposition of the two major stockholders of MGM: Edgar M. Bronfman, the head of Joseph E. Seagram & Sons, and, Time, Inc.

As soon as Kerkorian managed to overcome the many obstacles to his taking over at MGM, he appointed James T. Aubrey, the former Peck's Bad Boy of the Columbia Broadcasting System, to the presidency of the corporation in October 1969. Under Aubrey, plans were announced in 1971 to invest MGM money in the construction of three luxury cruise liners and the development of the world's largest resort hotel in Las Vegas. Much of Aubrey's time at MGM was spent in whittling down the size of the staff, selling off much of the firm's domestic and foreign assets, and increasing MGM's TV productions and film rentals.

Aubrey resigned his position on October 31, 1973, ostensibly because of Kerkorian's dissatisfaction with his inability to produce profitable movies. Kerkorian, himself, then took over as MGM's chief executive officer. The 2,000-room MGM Grand Hotel finally opened in Las Vegas on December 5, 1973, with décor described by Leroy F. Aarons of the Washington *Post* (December 7, 1973) as "subdued opulent" with "some tacky marble sculptures in the casino."

The years during which Kerkorian was remodeling MGM were nearly disastrous for him. In 1969 his plan to pay off some of his European loans with the money he would gain from a secondary offering of International Leisure stock was thwarted by the Securities and Exchange Commission's refusal to permit the sale. With due dates on his loans dangerously near, his situation grew even worse when the entire economy went into a slump and his stocks plummeted in value. In his book *Kerkorian,* Dial Torgerson recorded a comment made by a stockbroker friend of Kerkorian's revealing the extent to which the financier remained calm and good-humored throughout his crisis: "He'd call me and ask, 'Well, are any of you stockbrokers jumping out the window yet?' You'd think he wasn't involved." As Torgerson also reported, even one of Kerkorian's own executive officers, Fred Benninger, seemed awed by his cool behavior: "Kirk has a lot of guts. . . . You know, many people will gamble in the stock market, gamble in business or just gamble on cards, and if they got into the kind of situation Kirk got into they blow their brains out or just fall to pieces. Kirk goes right back in there and says, 'Well, what can we do here? Let's start working on it.' "

Conditions grew so serious that between 1969 and mid-1970 Kerkorian suffered a paper loss of almost $400 million in his securities. To resolve that situation, he had his International Leisure Corporation declare its 1969 earnings as a special dividend, a move that grossed $5 million for him. That $5 million, another Bank of America loan, and the profits from the sale of all of his International Leisure holdings to Hilton Hotels by August 1971 enabled Kerkorian to repay all of his European loans. In his book Torgerson quoted Kerkorian's comment to a friend at that time: "I got a good kick in the ass. It's over."

According to a financial writer for *Business Week* (November 2, 1974), "Few financiers know the value of debt the way that Kirk Kerkorian does. Just about all his endeavors have been highly leveraged. . . . But none of . . . [his] buy-now, pay-later schemes matches his wheeling and dealing in acquiring Metro-Goldwyn-Mayer Inc. . . . There have been some tight squeezes: At MGM alone he has come close to being wiped out on three different occasions. But he has managed to come through without any lasting scars. As he once explained it: 'I always leave the back door open.' " In late 1974 it was reported that Kerkorian was planning a stock maneuver that he hoped would enable him to pay off his debts to the Bank of America by using MGM profits, while at the same time increasing his control of the company to 80 percent. After relinquishing his post as chief executive officer, in December 1974 he became chairman of the MGM executive committee.

Kirk Kerkorian married Hilda Schmidt on January 24, 1942; they were divorced on September 27, 1951. On December 5, 1954 he married Jean Maree Hardy, a former Las Vegas dancer. They live in the Beverly Hills area of California with their two daughters: Tracy, born in 1959, and Linda, in 1965. Kerkorian named his present holding company, the Tracinda Corporation, after his daughters. Kerkorian stands at about five feet eleven inches and keeps trim by playing tennis and lifting bar-bells. His good friend Cary Grant considers Kerkorian, who has been described as being easy-going and soft-spoken, to be "the most honest, straightforward, and considerate person" he knows.

When asked by Irwin Ross of *Fortune* magazine what had motivated him to enter the world of high finance, Kerkorian replied: "There was a time I was aiming at $100,000. Then I thought I'd have it made if I got a million dollars. Now it isn't the money." Asked what his reason *is* now, he responded, "What would you want me to do, sit with a mint julep in my hand?"

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KIRKLAND, GELSEY (gel'sē)

Dec. 29, 1952- Ballerina
Address: b. c/o American Ballet Theatre, 888
Seventh Ave., New York 10019

Among the outstanding American ballerinas responsible for the renaissance of ballet in the United States is Gelsey Kirkland, the diminutive principal dancer of the American Ballet Theatre. A member of the New York City Ballet's corps de ballet at fifteen, a soloist at seventeen, and a principal at nineteen, Miss Kirkland impressed audiences with her lightning *fouettés*, her seemingly weightless *ballons*, and her impeccable timing. "Speed was her natural pace and air her habitat," wrote one bewitched critic. "Her equilibrium was uncanny in all those off-balance Balanchine postures. She could turn on a dime, stand on one point forever, all slim curves like a Brancusi." Since joining the American Ballet Theatre in 1974, Miss Kirkland has expanded her repertory to include several great classical roles—she has been called the "first totally creditable American-born Giselle"—as well as a number of leading roles in such contemporary ballets as *Shadowplay, Etudes, The River,* and *Theme and Variations.*

Named for an old family friend, Gelsey Kirkland was born to Jack and Nancy (Hoadley) Kirkland on December 29, 1952 in Bethlehem, Pennsylvania. Her father, a playwright, had coauthored the long-running Broadway play, *Tobacco Road,* and had written a number of other plays, among them, the stage adaptation of *The Man with the Golden Arm;* her mother, an actress, eventually became the director of special projects for *Sports Illustrated* magazine. She has an older sister, Johnna, now a leading dancer with the Los Angeles Ballet Theatre, and a younger brother, Marshall.

GELSEY KIRKLAND

The Kirklands lived on a farm in Bucks County, Pennsylvania for several years before moving to New York City in the mid-1950's. Jack Kirkland wanted his daughters to be actresses, but Johnna preferred to study the dance at the New York City Ballet's School of American Ballet. Gelsey frequently accompanied her sister to class and at the age of eight she too began taking classes at the school. At first she was inevitably compared to her more extroverted sister. "It made me withdraw," she told Hubert Saal in an interview for *Newsweek* magazine (May 19, 1975). "Somewhere I developed a lot of inhibitions, complexes about my eyes, my nose, my complexion. . . . I knew only one thing: that I was talented as a dancer and that if I worked hard I would get better. I did, and I did." She remained at the school as a scholarship student for eight years.

When she was eleven years old, Miss Kirkland began working part-time as a model for commercial photographers. Because of her irregular schedule, she transferred from public school to the Professional Children's School. Although she disliked posing, she continued her modeling career for several years to earn extra money. She finally gave up professional modeling to devote herself entirely to ballet when she was assigned children's roles in New York City Ballet's productions of *The Nutcracker* and *A Midsummer Night's Dream.* In the spring of 1968, at the age of fifteen, she officially joined the company's corps de ballet, becoming its youngest member. Despite her excellent grades, she dropped out of school at the end of the eleventh grade. She explained her decision to Edwin Miller in an interview for *Seventeen* magazine (August 1971): "My mind would be someplace else completely. I would cram for tests and I didn't learn much. I don't feel I lost anything by it; I didn't want to be a mathematician or a historian."

To her surprise, she did not appear on stage during her first few months with the ballet company. Instead, she observed performances and attended classes, where she learned such staples of the New York City Ballet repertory as *Stars and Stripes, Swan Lake,* and *Western Symphony.* At the company's summer home in Saratoga Springs, New York she absorbed more of the repertory and danced in several ballets, among them *Symphony in C, Jewels, Ballet Imperial,* and *Illuminations.* The following spring she danced her first solo role as the Butterfly in *A Midsummer Night's Dream.* Later that year she appeared in Jerome Robbins' *Dances at a Gathering* and danced leading roles in John Clifford's *Reveries* and in George Balanchine's *Monumentum Pro Gesualdo.* In the company's annual Christmas production of *The Nutcracker* Miss Kirkland took several leading roles, appearing as a Marzipan Shepherdess, as Dewdrop, and as the Sugar Plum Fairy. After seeing her dance the role of the Sugar Plum Fairy, partnered by Edward Villella, Clive Barnes approved her "special awareness" of her developing talent. "She took the ballet, by right, as a young princess," he wrote in his New York *Times* review (January 3, 1970). "There is already such authority and breeding to this young dancer that you can hardly wait to see the dancer she must surely develop into in a few more years."

Following her success in *The Nutcracker,* Miss Kirkland was promoted to the rank of soloist with the company and her salary was raised from $130 to $200 a week. More importantly, she was selected by her mentor, George Balanchine, to dance the title role in a new production of his 1949 triumph *Firebird.* At seventeen she was the youngest dancer ever to have a leading role specially choreographed for her by the New York City Ballet. "I didn't want a woman," Balanchine later explained to one reporter. "I wanted a bird, one of God's natural creatures." The new production, choreographed by Balanchine and Jerome Robbins, premièred at Lincoln Center's State Theater in New York City on May 28, 1970 with Miss Kirkland as the magical golden bird, Jacques d'Amboise as the Prince, and Gloria Govrin as the Princess. Although some critics, among them Clive Barnes, found that Miss Kirkland's interpretation lacked "fire" and "avian flavor," most reviewers had high praise for her superlative dancing. In his column for *Newsweek* (June 8, 1970) Hubert Saal wrote of her performance: "Small, pretty, and quick, weightless in flight, she lit up the stage like a fiery Tinker Bell. . . . This Firebird is not Rima the bird-girl, but an honest-to-goodness magical bird, stripped of sentiment, grateful for freedom, always in flight except when the Prince cunningly and gently traps her."

Inspired by Miss Kirkland's technical prowess, several choreographers tailored new ballets to her talents. During the 1970 and 1971 seasons she danced leading roles in Robbins' *The Goldberg Variations,* John Clifford's *Tchaikovsky Suite,* and Richard Tanner's *Concerto for Two Pianos.* Her rapidly expanding repertory also included Balanchine's *Brahms Schoenberg Quartet, Symphony in C,* and the *Theme and Variations* section of his *Suite #3*, and Robbins' *The Cage* and *In the Night*. In the summer of 1971 she added the role of Colombine in Balanchine's *Harlequinade*. Reviewing Miss Kirkland's "highly promising" New York City debut in that role for the New York *Times* (January 31, 1972), Anna Kisselgoff suggested that the dancer's "demure and sweet, almost doll-like" portrayal was "too much in one key" and lacked "verve and playfulness."

Although critics unanimously praised Gelsey Kirkland's superb classic technique and youthful exuberance, several noted an occasional lapse in her dramatic characterizations and contended that she had been prematurely thrust into prima ballerina roles. Especially well suited to soubrette assignments, Miss Kirkland enchanted her audiences in Jacques d'Amboise's *Irish Fantasy*. "At times she tossed the role about like a kitten flicking a ball of wool from side to side, and at other moments she streaked along radiating flirtatious innocence," Don McDonagh wrote in the New York *Times* (January 31, 1972). "As a developing artist," he added, "she has yet to make the full transition from sheer technical proficiency to smooth her characterizations into a long continuous line but she is well on the way."

Promoted to principal dancer in 1972, Miss Kirkland took on additional roles when ballerinas Violette Verdy and Patricia McBride were injured, appearing in *La Source, Concerto Barocco, Song of the Nightingale, Tarantella*, and the world première of Robbins' *Four Bagatelles*. Because she longed to dance the great classic ballets no longer in the New York City Ballet's repertory, Miss Kirkland decided to leave the company in July 1974. "I felt I had to make a change," she explained to Hubert Saal. "I was twenty-one, a pivotal time. Ballets like *Giselle* need acting technique and concepts that I hadn't learned." Despite her protestations to the contrary, it was widely rumored that Miss Kirkland wanted to be free to dance with Mikhail Baryshnikov, the extraordinary *premier danseur* of the Kirov Ballet who had recently defected to the West. She had met the star of the Leningrad company while touring Russia with the New York City Ballet in 1972. Taken with her ability, Baryshnikov telephoned her shortly after his defection and asked her to be his partner at the American Ballet Theatre, his home company in the United States.

For their first appearance as a team, Miss Kirkland and Baryshnikov chose the grand pas de deux from *Don Quixote*. After giving several performances with the Royal Winnipeg Ballet, the pair joined the American Ballet Theatre in Washington, D.C. for a two-week engagement in October and November 1974. On October 22, the company's opening night at the Opera House of the John F. Kennedy Center for the Performing Arts, Miss Kirkland made her eagerly anticipated debut as a member of the American Ballet Theatre. Partnered by Baryshnikov, she won glowing notices for her virtuoso performance in the technically demanding *Don Quixote* grand pas de deux. "Those who had seen [Miss Kirkland] with the New York City company knew enough to expect a beautiful lyricism and purity of style," Alan M. Kriegsman wrote in the Washington *Post* (October 24, 1974). "Spurred by [Baryshnikov's] bravado, however, she's taken on a new daring and ostentation. Her dancing didn't just shine, it radiated. Before this she seemed a youngster of exceptional promise," he continued. "Now she looks and poses and moves like the star she has become." Subsequently, she and Baryshnikov danced *La Bayadère*, Balanchine's *Theme and Variations*, and *Coppélia*, Miss Kirkland's first story ballet. For each of their seven triumphant appearances, the dancers received enthusiastic reviews from critics and standing ovations from audiences.

Following a brief tour, the Ballet Theatre celebrated its thirty-fifth anniversary with a six-week season at New York's City Center, beginning December 23, 1974. Additions to the sold-out Kirkland-Baryshnikov schedule included *La Fille Mal Gardée* and *La Sylphide*. Considered by many balletomanes to be the quintessential soubrette, Miss Kirkland excelled in such roles as Swanilda in *Coppélia* and Lise in *La Fille Mal Gardée*. Her performance as Lise was especially remarkable for its breathtaking series of well-executed *fouettés*. Although some critics protested that her Sylphide was too tangible for a sylph, others insisted that she was ideally cast as the woodland nymph. At the final matinee of the New York season Miss Kirkland made her debut in *Les Sylphides*, partnered by Ivan Nagy, one of the Ballet Theatre's most experienced principal male dancers. Reviewing it for the New York *Times* (February 3, 1975), Clive Barnes wrote: "As might have been guessed from her performance in *La Sylphide*, Miss Kirkland made a lovely thing out of this Fokine ballet. Her softness and romanticism, yet also her spring and strength, looked perfect. Her jump was exceptional, as was her delicacy."

After a brief stint as a guest artist with the Paris Opéra Ballet, Miss Kirkland rejoined the American Ballet Theatre in May for the company's two-week spring season in Washington, D.C. There, for the first time in her career, she danced the title role in *Giselle*, one of the most taxing of all ballerina roles. Her sensitivity and refinement as the guileless young heroine and her musically assured dancing brought her a prolonged standing ovation. "The debuts of few ballerinas can have been more memorable," Clive Barnes concluded in his rapturous review for the New York *Times* (May 19, 1975). "It was the coming together of a dancer and a role that had been made for each other. . . . Since her school days, Miss Kirkland has justifiably been the darling of the ballet's cognoscenti, but here irrefutably was the emergence of a great American ballerina. She did not put a foot, a hand or even a gesture wrong—it was the fairy-tale debut little girls dream about."

In July Gelsey Kirkland returned to the stage of the New York State Theater in Lincoln Center, the home of the New York City Ballet, for the American Ballet Theatre's six-week summer season. As one of the company's star performers, she danced in her usual repertory—*La Sylphide, Giselle, Les Sylphides, Le Corsaire, La Bayadère* —with Baryshnikov and other leading male dancers as her partners. She also appeared as the Queen of the Celestials in the company's première of Antony Tudor's *Shadowplay,* the imaginative work based on Rudyard Kipling's *Jungle Book*, originally designed for Britain's Royal Ballet, and as Raymonda, the title character in Rudolf Nureyev's sumptuous staging of the Marius Petipa classic ballet. Personally selected by the choreographer, Miss Kirkland, partnered by Jonas Kage, danced the second of four linked pas de deux in the world première of Tudor's *The Leaves Are Fading*. The plotless ballet, Tudor's first new work in seven years and his first for the American Ballet Theatre in twenty-five years, opened to critical acclaim on July 17, 1975. Commenting on that performance for the New York *Times* (July 19, 1975), Clive Barnes hailed the "sheer mastery" of the Kirkland-Kage duet: "There has rarely been a more richly developed duet, where the choreography and emotion blend together in the poetic expression of a love affair not just in place but also in time. The dancers knew that they had been given something special and performed accordingly. Miss Kirkland's knowing youthfulness . . . has never been more tellingly used."

Small-boned and delicate, Gelsey Kirkland stands five feet four inches tall and weighs ninety-seven pounds. She has waist-length, taffy-colored hair, big, expressive eyes, and fair skin. A moderate eater, she adheres to a dancer's diet of lean meats and vegetables. Unlike the majority of her colleagues, she finds she performs better if she eats a full dinner just before going on stage. She tries to avoid sweets and consumes quantities of yogurt and honey. For relaxation, she enjoys swimming and taking sauna baths. On her days off she haunts department stores and specialty boutiques, searching for size three clothing. When in New York, she attends plays and films with her mother.

An unusually hard-working dancer, Miss Kirkland follows a strict regimen of daily practice and daily classes. When not performing, she occasionally takes an evening class as well. "[Dancing] doesn't come easy for me," she told Virginia Lee Warren in an interview for the New York *Times* (January 15, 1970). "I have to work against everything. My muscles are tight, I'm not turned out right and I can never skip classes the way some dancers can." Although she willingly discusses her career with reporters, she carefully guards her privacy and seldom grants personal interviews. "I'm a dancer," she once explained to Edwin Miller. "The rest I'd rather keep to myself. My ideas change day to day. I don't want to tell people who I am, what I feel, why I do things," she added. "If I couldn't dance, I don't know what I would do with myself."

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KNIPLING, E(DWARD) F(RED)

Mar. 20, 1909- Entomologist
Address: b. Room 205, National Agricultural Library, Beltsville, Md. 20705; h. 2623 Military Rd., Arlington, Va. 22207

The single most original thought in the twentieth century, according to some scientists, is the concept of pest control through sterilization originated by E. F. Knipling, a United States Department of Agriculture entomologist. While conducting research on the screwworm fly, a livestock pest that used to cause millions of dollars of damage each year in the southern United States, Knipling hypothesized that the flies, which are resistant to conventional insecticides, might be conquered by flooding the natural population with laboratory-reared and sterilized males. The sterilized males would mate with the normal females, who would then lay sterile eggs. For years scientists scoffed at Knipling's idea, but during the 1950's he had the opportunity to test it, first in Florida and then in Texas, with dramatically successful results. Since that time sterilization, accomplished through irradiation or chemical means, has been used to control other harmful insects and even vertebrate pests like pigeons.

The sterilization method has been hailed as an ecologically sound alternative to conventional pesticides, but ironically the man who originated it also helped to develop many of the insecticides that are today deplored by environmentalists. For Knipling first gained renown during World War II when he headed the USDA research laboratory that developed DDT and other insecticides and repellents for use by the Armed Forces. In 1953 he became director of the Department of Agriculture's entomology research division, a position he held until 1971, when he became science adviser to the department's Agricultural Research Service. Although Knipling, whose specialty is insect population dynamics, retired in 1973, he remains active as a USDA consultant.

The ninth child in a family of ten, Edward Fred Knipling was born to Henry J. and Hulda L. (Rasch) Knipling on March 20, 1909 in Port Lavaca, Texas. Knipling's brothers and sisters are Dena, Augusta, Fred, William, Lewis, Ella, Clara, Ernest, and Hulda, whose careers include farming, mechanical work, school teaching, law, and nursing. Knipling's father, who emigrated from Germany to become a Texas cotton farmer, saw to it that his large family was raised, as Donald

Robinson has pointed out in *The 100 Most Important People in the World Today* (1970), "according to strict 'old country' rules that stressed hard work and perseverance."

As a farm boy, Knipling was always fascinated by the life and behavior of animals, including insects, and he quickly became aware of the devastation that insect pests could wreak on agricultural crops and livestock. After attending public schools—including a one-room grade school—in Port Lavaca, Knipling worked his way through Texas Agricultural and Mechanical College, where he majored in general agriculture and entomology. At Texas A&M he was elected to the scholarship honor society and received his B.S. degree in June 1930.

Knipling's first assignment with the United States Department of Agriculture occurred during the summer of 1930, when he worked as a temporary field aid in Tlahuallio, Mexico, assisting in field studies on the pink bollworm. He began graduate studies on a fellowship that fall at Iowa State University, and, after completing his master's essay on the immature stages of blowflies, he was granted an M.S. degree in entomology in 1932. Meanwhile, in 1931, he had joined the USDA as a junior research entomologist assigned to Menard, Texas, where he studied the biology and control of the screwworm fly.

The screwworm, a major livestock pest in Texas and throughout the Gulf states and the Southwest, is the larva of a large fly. The fly lays its eggs in barbed wire cuts or other small wounds of livestock. When the eggs hatch into larvae they feed on the flesh of the animal, causing infection. If unchecked, screwworms can kill a full-grown steer in ten days. Knipling's initial assignment researching the screwworm lasted only six months, but he was to remain concerned about that deadly livestock maggot for many more years. During the 1930's he studied various livestock pests in assignments of increasing importance at Galesburg, Illinois; Ames, Iowa; Valdosta, Georgia; and then back in Menard, Texas. While he was in Menard in 1938, Knipling first conceived and proposed his concept of insect population control through sterilization. Observing screwworm flies in laboratory cages, he noticed that the females apparently mated only once, although the males might mate with several different females. He therefore reasoned that if the natural population could be flooded with sterile males, within a few generations the screwworm could be eradicated. At the time, a practical method of sterilizing the vast number of insects needed for such a project was unknown, and most scientists greeted Knipling's idea with little enthusiasm. Knipling has recalled that one of his superiors in the Agriculture Department advised him to "forget this crazy idea and concentrate on more important things."

Knipling did not forget about his idea, but in the meantime he busied himself with projects that brought him more immediate recognition. In 1938 he successfully demonstrated that external parasites can be destroyed in livestock by treating the animal internally. In 1940 he was assigned to Portland, Oregon, where he was placed in charge of research on mosquitoes of the Northwestern states. Two years later he was put in charge of a USDA research laboratory in Orlando, Florida, funded by the United States Office of Scientific Research and Development, where his task was to develop means of controlling insect pests affecting the armed forces of the United States and its allies during World War II. The laboratory pioneered in the development of DDT and other insecticides, which were used against such disease-carriers as mosquitoes, flies, human lice, mites, fleas, and ticks. The lab's work received wide recognition for protecting Allied soldiers against malaria, typhus, plague, and other diseases, and for controlling epidemics among the civilian populations of Europe and North Africa. In recognition of his service during the war, Knipling was subsequently awarded the Department of Defense's Typhus Commission Medal in 1946, the President's Medal for Merit in 1947, and the King's Medal for Service in the Cause of Freedom (Great Britain) in 1948.

E. F. KNIPLING

After the war Knipling completed requirements for his Ph.D. in entomology, which he received from Iowa State in 1947, and he was appointed USDA director of research on insects affecting livestock, man, households, and stored products. In 1953 he was made assistant chief in charge of entomological research in the Bureau of Entomology and Plant Quarantine. When the department was reorganized later that year, Knipling became director of the USDA's entomology research division, with headquarters at the Plant Industry Station, Beltsville, Maryland and seventy entomology laboratories around the country.

While he was advancing through the Department of Agriculture's administrative ranks, Knipling remained stubbornly dedicated to the investigation of his sterile-insect concept, even though he continued to receive little encouragement from his colleagues or superiors. After communicating with a number of geneticists who told him flatly that his plan could never work, Knipling learned from the noted radiation biologist, E. J. Muller, that he had rendered fruit flies sterile through the use of X-rays without adversely affecting their normal vigor and sexual behavior. Knipling then asked his colleague, Raymond C. Bushland, to try the method on screwworm flies. Bushland, who was then stationed in Kerrville, Texas, had been interested in Knipling's sterile-male idea since the 1930's when he had developed a means of producing screwworms in the laboratory by inducing female flies to lay their eggs in a mixture of ground meat, blood, and water.

Working on weekends and holidays, Bushland and his colleagues commuted between the Kerrville laboratories and San Antonio, Texas, where the Brooke Army Hospital had made its X-ray facilities available to them. Finally Bushland determined the dosage of X-rays needed to sterilize male screwworm flies, and he demonstrated in the laboratory that Knipling's theoretical concept about sterilization did work. The next step was to test the method in the field. In 1953 Knipling, Bushland, and their associates conducted their first field tests on the island of Sanibel, about two miles off the Florida coast. They demonstrated that the introduction of sterilized flies could drastically reduce the screwworm population, but the ease with which new flies migrated to the island prevented their proving total eradication.

The following year, however, the scientists had the opportunity to conduct further tests on the West Indian island of Curaçao, where screwworms were killing goats and dairy cattle. Since the island was separated by at least fifty miles of water from any other land, much farther than the flies could migrate, Knipling and the others could test their idea definitively. Under USDA auspices, 150,000 male flies were sterilized each week in Florida and flown to Curaçao, where they were released. Within about three months—the time needed for four generations to mature—the screwworm fly was eradicated on the island.

When the livestock industry of Florida heard about the success of the Curaçao project, they requested a similar program, although the problems in mounting such a program were formidable. In Curaçao the scientists had only had to deal with an area of 170 square miles whereas in Florida and the adjacent states, there were over 50,000 square miles infested with screwworms. Under the sponsorship of the USDA and the Florida Livestock Association a mammoth project was set in motion. An aircraft hangar in Sebring, Florida was converted into a giant "fly factory," and an obsolete cobalt-60 machine was obtained from the Atomic Energy Commission to sterilize the fly pupae. The project went into full operation in mid-1958 and over the next eighteen months 2,750,000,000 sterilized flies—50,000,000 a week—were dropped by a fleet of twenty airplanes over the infected area. When the project was completed the screwworm, which had cost the Southeastern livestock industry up to $20,000,000 a year, was eradicated at a total cost of less than $10,000,000.

In 1962 an even larger scale screwworm eradication program was launched in the Southwestern United States, involving the release of 150,000,000 sterile males each week over more than 200,000 square miles in the American Southwest and northern Mexico. Since the screwworm fly ranges southward into Central America, it was impossible to eliminate the pest completely, but the sterilization program soon reduced the screwworm population to a point where it represented virtually no economic threat to the cattle industry, which had been losing as much as $100,000,000 a year. Once the screwworm population was brought under control, a maintenance program was put into operation, which consisted of the continuous release of sterile flies into a 300-mile barrier zone in Mexico. By 1970 the United States and Mexico had reached an agreement to spread the program as far south as the Panama Canal, and it is expected that the screwworm fly will eventually be eliminated in both countries.

Since the successful implementation of the screwworm fly sterilization program, Department of Agriculture entomologists have effectively applied similar techniques in controlling several species of tropical fruit flies. Progress has also been made in developing sterilization techniques that may eventually eradicate such major insect pests as the cotton boll weevil, tsetse fly, codling moth, tobacco hornworm, sugarcane borer, and gypsy moth.

The efficacy of his sterilization concept proven, Knipling in 1959 went on to formulate theoretically its superiority to conventional exterminating programs. He calculated that the reproduction of a pest population will be cut down far more if a high percentage of the population in the natural environment can be sterilized than if the same percentage were to be killed by a pesticide. For example, if 90 percent of a population of 1,000,000 pests is killed, 100,000 will be left to reproduce. If each were to give rise to only two progeny—and most insects reproduce at a far more prodigious rate—the next generation would consist of 200,000 individuals, all capable of reproducing. On the other hand, if 90 percent of 1,000,000 are sterilized, only one in nine, or 10,000, of the remaining 100,000 will reproduce, resulting in a second generation of only 20,000. Furthermore, if some of the sterilized pests survive more than one generation, they will continue to affect the population curve adversely for as long as they live and mate. The same rules hold true for such vertebrate pests as rats, pigeons, and starlings.

Under Knipling, the Department of Agriculture's entomological research division substantially shifted its emphasis from conventional chemical poisons to biological and other selective controls. Besides insect sterilization, other selective control methods that are being developed include hormones that cause insects to develop abnormally; interrupting insect hibernation with artificial light or chemicals; preventing reproduction by the use of sex attractants; the development of crop varieties that are resistant or tolerant to the attacks of insects; insect parasites; and viruses or other pathogens that affect only a particular insect species. In many cases selective control methods are used in conjunction with conventional insecticides. For example, the boll weevil, on which farmers use more insecticides than any other insect pest in the United States, may in the future be eradicated by first reducing the population with insecticides and then overwhelming what is left with sterilized weevils. Eventually, Knipling is confident, all major insect pests will be conquered through the means that are now being developed.

Knipling continued to direct the USDA entomology research division until 1971, when he was appointed science adviser to the administrator of the Agricultural Research Service. He retired on December 31, 1973, but continues to be active as an entomology consultant to the USDA. Knipling, who is currently working on a publication on the basic principles of insect population suppression, has written over 180 published articles.

Knipling's many honors have included the United States Department of Agriculture's Distinguished Service award (1960), the Hoblitzelle National award in the agricultural sciences (1960), the Rockefeller Public Service award (1966), the National Medal of Science (1966), and the President's award for distinguished federal civilian service (1971). He also holds honorary doctorates from Catawba College, North Dakota State University, and Clemson University. The retired scientist is a member of the American Association for the Advancement of Science, the Washington Academy of Sciences, the National Academy of Sciences, the American Academy of Arts and Sciences, the Entomological Society of America, the Entomological Society of Washington, and the American Mosquito Control Association. He also belongs to Sigma Xi and the Cosmos Club.

Since July 20, 1934 E. F. Knipling has been married to the former Phoebe Rebecca Hall, a Ph.D. in protozoology and parasitology and science administrator in the Arlington, Virginia secondary school system. They have five children, Edwina H. (Mrs. John Lake); Anita A. (Mrs. Fred Scott); Edward B., a plant physiologist; Gary D., a veterinarian; and Ronald Roy, a biopsychologist and a biomathematician. Knipling has been described as a quiet, precise, and patient man. He is five feet eleven inches tall, weighs 190 pounds, and has graying brown hair and blue-gray eyes. An avid outdoorsman, he enjoys hiking, fishing, and especially hunting with a bow and arrow. Knipling belongs to the Lutheran Church and is an independent in politics.

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KRAUS, LILI

Mar. 4, 1905(?)- Pianist
Address: b. c/o Alix B. Williamson, 1860 Broadway, New York 10023

For four decades the Hungarian-born British pianist Lili Kraus has been admired by musical cognoscenti around the world, many of whom regard her as the preeminent living interpreter of the keyboard masterpieces of the Viennese classic school. Regularly touring the four continents, Mme. Kraus has been a guest soloist with virtually all of the world's great orchestras. Previously known to record collectors through her English Parlophone, Discophile Français, and Educo disks, she has been recording in recent years on the Epic and Columbia labels. Although most celebrated for her renditions of Mozart, she does not want her reputation to rest on those alone. "I love Beethoven, Bach, and Schubert just as much as Mozart," she has said. "Mozart would suffer very much if one played him only."

In private life Mme. Kraus is the widow of Otto Mandl, a professor of philosophy and translator of H. G. Wells into German. Since the late 1940's she has been doing her international traveling on a New Zealand passport, and since 1967 she has been living in the United States, where she is artist-in-residence at Texas Christian University. Mme. Kraus's supplementary cadenzas to the original cadenzas of Mozart have been published by Belwin-Mills.

Lili Kraus was born on March 4, 1905—or, according to various divergent sources, up to three years later—in Budapest, Hungary to Victor Kraus, a stone grinder of Czechoslovakian descent, and Irene (Bak) Kraus, an excellent amateur singer from whom, apparently, Lili inherited her inclination to music. She has one sibling, a half-sister. Her first demonstrations of musical talent were spontaneous rhythmic movements whenever she heard music, beginning in infancy. As a child she aspired to dancing or playing the violin, but she is now "grateful and happy" that her mother and her teachers turned her instead to the piano, one of the few instruments used consistently for solo concerts.

Lili began taking piano lessons when she was six. Two years later she enrolled in the Royal Academy of Music in Budapest where Zoltán Kodály and Béla Bartók were among her teachers. After graduating from the academy, at seventeen, she studied with Edward Steuermann and Artur Schnabel in their master classes at the Vienna Conservatory of Music, and at twenty she herself became a teacher of piano at the conservatory.

During the 1930's Mme. Kraus became popular throughout Europe both as a solo recitalist and as the concert partner of violinist Szymon Goldberg. In addition to their personal appearances, Kraus and Goldberg made highly acclaimed recordings of Beethoven's sonatas for piano and violin. In the late 1930's, as Nazism enveloped the Continent, Miss Kraus, her Jewish husband, and their two children moved to London.

LILI KRAUS

In 1942 Mme. Kraus was in Java, beginning the Far Eastern leg of a world tour, when invading Japanese troops arrested her. Recalling her three years of internment in a forced labor camp, she told an interviewer for the *Christian Science Monitor* (August 20, 1970): "I concentrated on the work I had to do and as I worked I played music in my mind. Some of the other women would say, 'Let us do it, you must save your hands,' but as it turned out I was the one who would finally reach into the street gutters and take out the filth with my hands to unclog the drains. It had to be done. After all, hands can be washed."

Regarding her imprisonment by the Japanese, Mme. Kraus has said, "I am grateful. It taught me that the only thing that counts is what one has within. I understood it was up to me whether I would go to the dogs or learn from the experience. When you are hungry as a wolf, assigned to hard labor, and don't know if it will ever end, you could be very miserable. The only thing that matters is the inner faith that makes you want to help someone else. If, instead of sitting down in despair, you try to cheer up others, you get cheered yourself."

Miss Kraus emerged from imprisonment with greatly enriched inner resources, including a facility for commiting music to memory. On the negative side, she had lost some of the sensitivity in her fingers, but, undaunted, she immediately plunged back into concertizing, and within a few years she had completely regained her finesse, as R. H. Hagan noted in a review of an eight-LP anthology recorded by her for Educo Records in 1954. Writing in the San Francisco *Chronicle's This World* magazine (August 29, 1954), Hagan called the set of records "an excellent profile of her highly precise and sometimes hypersensitive keyboard style." In some instances, such as the Schubert and Beethoven selections, Hagan found that her "utmost refinement in tone color and technical finesse" made for an "intensely calculated" sound. On the other hand, he found her "perfection and precision absolutely suited" to the works of Bartók. "In her intensity and nervy pianistic drive, Lili Kraus is much closer to the essence of Bartók, her old teacher, than she is to Schubert or any of the nineteenth-century romantics."

The Educo recordings were developed especially to help third-year piano pupils. To acquaint teachers and students with them, Mme. Kraus toured the United States in the summer of 1956 with a program called "A Day with Lili Kraus." Each one-day stand consisted of three parts: a morning seminar in which she demonstrated the style of Bach, Bartók, and other masters and then conducted a discussion; an afternoon critique of the playing of advanced students; and an evening concert. Reporting on "A Day with Lili Kraus" in a dispatch from Seattle to the *Christian Science Monitor* (August 7, 1956), Alice Myers Winther described Mme. Kraus as "obviously a born teacher as well as a fine musician and a charming, beautiful woman. . . . I have never seen anyone give of herself more unstintingly or more joyously."

Covering a Town Hall recital by Mme. Kraus, Harold C. Schonberg wrote in the New York *Times* (October 18, 1958): "Her performance of the Haydn sonata [Number 37] was full of spirit, bounce, and beautifully controlled dynamics. . . . But the high spot of the evening was the Mozart Fantasy and Sonata [in C]. . . . There was none, literally none, of the rhythmic fluctuations that one noticed in her previous appearances. . . . Miss Kraus is back in the form that one remembers from her pre-war recordings, which means that one of the finest classical pianists again is back in circulation."

When Lili Kraus performed with the London Mozart Players in the Royal Festival Hall in London in the spring of 1960, Neville Cardus wrote in the *Guardian* (March 26, 1960): "It was the piano playing of Lili Kraus that bathed and cleansed our musical sensibilities: as soloist in the D minor piano concerto of Mozart, she made the music sound as though it were coming to us unburdened of usage, beautifully poised, fine—and always the music of Mozart." Two years later, at Town Hall in New York with the Esterhazy Orchestra, she played Mozart's Piano Concerto No. 9 in E flat with, as Ross Parmenter noted in the New York *Times* (October 18, 1962), "flexibility, fine melodic flow, and unfailing beauty of tone."

During the summer of 1965 Mme. Kraus spent several weeks visiting the moribund Albert Schweitzer at his jungle hospital in Lambaréné—in what is now the Republic of Gabon—and playing for him nightly on the battered upright in the hospital's dining room. The last sounds that Dr. Schweitzer consciously heard before he lapsed into his last coma were those of Lili Kraus's recording of Beethoven's Fourth Piano Concerto.

In the 1966-67 season Mme. Kraus gave a series of nine concerts in Town Hall in New York during the course of which she played all twenty-five of the Mozart piano concerti—a feat unique in New York musical history. In the meantime she and the Vienna Festival Orchestra under Stephen Simon began their monumental project of putting all the Mozart concerti on records. The first set of three disks was issued under the album title *Mozart's Piano Concertos, Volume 1* in February 1966. In his review of the album in the New York *Times* (February 27, 1966), Raymond Ericson wrote, "A highly personal interpreter of the Mozart repertory, Miss Kraus has not always found favor with critics, but her distinctive style is impossible to ignore. . . . She possesses a basic attribute that is important—a tone that has a vitality in and of itself. It has a strength and glitter and each note has a kind of detached ping that reaches out to the listener and engages him forcibly. The same aliveness that infuses the individual tone extends naturally to Miss Kraus's phrase-making and to her interpretations as a whole. . . . Only one other pianist that this writer recalls whose tone had what might be called *élan vital* was the late Englishwoman Kathleen Long."

During the 1967-68 season in New York Mme. Kraus performed all twenty-five of Mozart's piano sonatas in a series of five sold-out recitals, and in 1968 in the Grace Rainey Rogers Auditorium in the Metropolitan Museum of Art she gave a series of recitals devoted to the piano music of Schubert. Touring the four continents ceaselessly, she had by 1970 achieved the distinctions of playing at the wedding of the Shah of Iran; of performing in the first program of secular music ever heard in Canterbury Cathedral; of playing at the opening of Brazil's new capital, Brasilia; of appearing with the Salzburg Chamber Orchestra at the Royal Moroccan Mozart Festival; and of performing in a concert at London's Royal Festival Hall that honored Bertrand Russell on his ninetieth birthday.

After hearing Lili Kraus perform with the National Symphony Orchestra at the Kennedy Center in Washington, D.C., Paul Hume wrote in the Washington *Post* (March 9, 1972): "There is no one these days who plays the piano remotely like Lili Kraus. Her playing is by no means confined to the miracle that happens when she first touches the piano. Rather it begins with the orchestral introduction, at which moment she becomes one with the music. She enters totally into Mozart's conception, of which her part and that of her instrument are but one element." Calling Mme. Kraus's fingers "those messengers from her glorious intellect," Hume described her performance as "a master essay in the differing roles of the two hands, the sudden solos in the right, the significance of the left hand's single notes, or their perfect balance in running figures."

In 1973 Mme. Kraus and the Vienna Festival Orchestra finished recording the complete Mozart piano concerti. Reviewing the final release in the series, which included the concerti numbers 11 in F-major and 20 in D-minor, Bob Micklin wrote in *Newsday* (October 28, 1973): "To play Mozart successfully, an artist must understand the composer's balance of poetic flow and rhythmic energy. It is essential that tempi support, not destroy, the melodic lines and instrumental relationships. Miss Kraus understands all that and has the equipment to realize it marvelously at the keyboard. She is a dramatic player in the D-minor, lyrical in the F-major." When she played the D-minor with the National Symphony Orchestra in Washington, Paul Hume in his review in the Washington *Post* (May 9, 1974) described her performance as "fiery, magnificent, storming." "There was a divine impatience in her playing," Hume wrote, "the temperament of a Secretariat eager for the race."

Lili Kraus is a vibrant, radiant woman, five feet seven inches tall, with greying brown hair, sparkling eyes, a slight build, and an appearance that belies her years. Besides her native Hungarian, she speaks three languages melodiously and fluently, if with a thick accent. "She is, like her playing, extremely vital," Raymond Ericson reported in the New York *Times* (October 25, 1970), "and her speech has a share of sforzandos for emphasis."

Mme. Kraus spends one month a year teaching master classes at Texas Christian University in Fort Worth, Texas. "Miss Kraus is everything a teacher should be," Joan Reinthaler wrote in the Washington *Post* (August 12, 1959), "compelling, experienced, articulate, devoted, deeply knowledgeable, armed with total conviction and musical integrity—a first rate psychologist and somewhat of a ham." When she is not in Fort Worth or on concert tour, Mme. Kraus lives on a 400-acre farm near Asheville, North Carolina which she co-owns with Dr. Fergus Pope, a pediatrician who is married to her daughter, Ruth. Dr. Pope, who was formerly a missionary physician assistant to Albert Schweitzer, now tends to the needs of the poor of Appalachia. The Popes have three children, Zazi, Daniel, and Vassi. Through her son, Michael, a physicist, Mme. Kraus, a fond and indulgent grandmother, has four additional grandchildren.

Talented at graphic as well as musical art, Mme. Kraus designs her own gowns, which are made by Farnhammer of Vienna. In private as in public life, she generally eschews not only short skirts but also sleeveless dresses, which she considers unbecoming ("The upper arm wobbles"). Untalented at cooking, she leaves that to her daughter while she herself sets the table at family meals. A favorite custom of Mme. Kraus and the Popes is the afternoon *Jause*, an Austrian fourth meal, similar to the English tea.

"I adore life, I adore beauty, I adore ugliness," Lili Kraus says. "I am fully turned on." But she refuses to "turn on" to every prevailing wind of popular opinion, including the current "unisex" revolution. "I agree that women should be treated as individuals—but people should be treated as individuals, both men and women, and we are treated as numbers," she asserts. "The outstanding criterion of a crumbling civilization is the purposeful obliteration of the division of the sexes. It's the first sign—it happened with the Egyptians and the Romans." A devout Roman Catholic, Mme. Kraus puts more emphasis on experiential faith than on denominational doctrine. In an interview with Enid Nemy for the New York

Times (April 6, 1971), she described her religious faith as "the one and only real force" in her life. "It's as strong in me as the necessity for survival," she said. "I cannot imagine myself outside of God even for an instant."

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KRUPSAK, MARY ANNE

Mar. 26, 1932- Lieutenant Governor of New York; lawyer
Address: b. State of New York, Executive Chamber, Albany, N.Y. 12224; h. Shaper Ave. Extension, Canajoharie, N.Y. 13317

The first woman to hold a high-level executive post in New York, Mary Anne Krupsak was elected lieutenant governor on November 5, 1974. Miss Krupsak, a relatively obscure yet seasoned politician, brought to the office more than ten years experience in the legislative and executive branches of state government. First elected to the Assembly in 1968, the liberal Democratic legislator was regularly returned to office by her largely conservative Republican constituents. As an assemblywoman and, later, as a state senator, Miss Krupsak often led the fight for women's rights, speaking in favor of abortion reform and liberalized marriage and divorce laws. Although she credits much of her political success to the women's liberation movement, she has never been a radical feminist. Shortly after her victory in the New York state primary on September 10, 1974, she reminded her supporters that the conduct of elected women would do more for women's rights "than all the rallying on the street."

The older of Ambrose M. and Mary Regina (Wytrwal) Krupsak's two children, Mary Anne Krupsak was born on March 26, 1932 in Schenectady, New York. Of Polish immigrant ancestry, the Krupsaks, both pharmacists, owned and operated a drugstore in nearby Amsterdam, New York, where Mary Anne spent most of her childhood. Ambrose Krupsak was also a successful local politician. A past chairman of the Montgomery County board of supervisors, he was most recently the supervisor of Amsterdam's Fourth Ward and a vice-president of the state Supervisors Association. The late Michael Wytrwal, Miss Krupsak's maternal grandfather, was locally revered as the "unofficial mayor" of Amsterdam, she recalls. Mary Anne Krupsak attended St. Stanislaus, a parochial elementary school, but voluntarily transferred to a public high school. "I knew I wasn't being exposed to things that were much different if I continued to go to Catholic school," she explained to Joyce Purnick in an interview for the New York *Post* (September 14, 1974). Nevertheless, she seriously considered becoming a nun. "I was very religious," she said. "But being a nun meant service of another kind. . . . I knew somehow there wasn't an activist outlet for it, it was much more of a passive thing."

After graduating from the Wilbur H. Lynch High School in 1949, Miss Krupsak, a coloratura soprano, enrolled at the University of Rochester's Eastman School of Music. Although she eventually switched her major to history, she continued to sing in the college's musical productions and was the organizational director of "Showboat Jamboree," an extravagantly produced minstrel show. She also wrote for the *Tower Times*, a campus publication. Having received a B.A. degree in 1953, she attended Boston University and earned an M.S. degree in public communications in 1955.

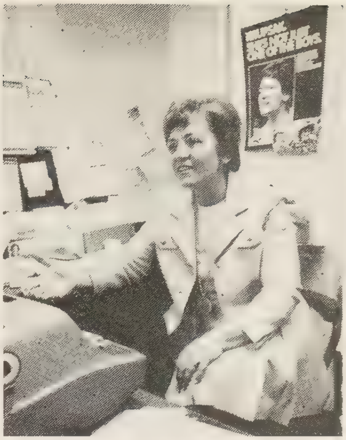
While working as a public relations officer for the New York State Department of Commerce, Miss Krupsak became a volunteer campaign worker for W. Averell Harriman, the Democratic candidate for governor. Upon Harriman's inauguration in 1955, she joined his staff as a legislative aide specializing in consumer affairs and in the operations of state government. One of her main accomplishments was the establishment of the Office of Local Government. When Harriman lost his bid for reelection in 1958, Miss Krupsak went to Washington, D.C. as an administrative assistant to Congressman Samuel S. Stratton, the Democratic Representative from New York's Thirty-second Congressional District. "I discovered that to do the kind of work that interested me, I would have to have a law degree," she told Ellen Cohn in an interview for the New York *Daily News* (May 31, 1974). "A man wouldn't need it. But, as a woman, I had to be overqualified." She returned to graduate school in 1959 and, three years later, received a J.D. degree from the University of Chicago Law School.

Admitted to the New York state bar, Miss Krupsak practised law briefly before accepting a position as executive assistant to Howard J. Samuels, then a vice-president of Mobil Chemical Company. Eager to return to state government, she became the assistant counsel to the president pro tempore of the state Senate in 1965. A year later, she was named assistant counsel to the speaker of the Assembly, a post she held until 1968. As counsel to Speaker Anthony J. Travia, she often rewrote "good Republican bills" and gave them to the Democrats, a practice she has since deplored as "petty stuff."

Disturbed by the political assassinations and domestic unrest of the late 1960's, Miss Krupsak decided to run for public office. She explained her growing frustration as a qualified woman "programmed to be somebody's assistant" to Wendy Leopold in an interview for the March 1975 issue of the University of Rochester's *Alumni News:* "With each experience and position I learned more, saw more. I grew in my perception of what could be and what ought to be. . . . The closer I got to power, the more I saw the difference between being close to power and being the power itself. . . . There came that moment of truth when I realized that you could reach and reach but unless you are in the position of power, you can't get things done." Despite seemingly overwhelming odds as a liberal Democrat in the solidly conservative Republican 104th Assembly District, she took on incumbent Donald G. Campbell, a Republican assemblyman with more than twenty years experience. A determined and indefatigable campaigner, she personally contacted as many voters as possible. Promising more representative government, she attacked the Republican state administration for its expensive and unproductive patronage jobs and for its generous pension plan for elected officials. She narrowly won the general election in November 1968, by 1,400 votes, and she was returned to the Assembly in 1970.

During her two terms in the Assembly, Miss Krupsak clashed repeatedly with the Republican leadership. In 1971, for instance, she challenged Earl W. Brydges, the majority leader of the state Senate, demanding that he justify his plan for the creation of a bipartisan commission to regulate public employee benefits. The senators, she argued, had recently voted themselves retirement benefits without interference from a similar commission. A tough, reform-minded legislator, she denounced Governor Nelson A. Rockefeller's extravagant construction projects, such as the Albany Mall and the Nassau Coliseum, contending that the money could be better spent on the expansion of public welfare services. On November 15, 1971, Miss Krupsak and five other assemblymen were named as plaintiffs in an American Civil Liberties Union suit against Governor Rockefeller. Among the charges outlined in the suit was the allegation that Rockefeller had ramrodded major bills, such as the entire state budget and a tax package authorization, through the last Assembly session without due legislative process.

Long interested in women's rights, she cosponsored a resolution calling for the creation of a joint legislative committee "to make a thorough study of all provisions of law relating to the health and welfare of women." Under intense personal and political pressures from both pro- and anti-abortion factions, she carefully weighed her responsibilities as a representative of all the people before casting her vote in favor of a liberalized abortion bill in 1970. "I'm a Catholic, and I never would have an abortion myself," she explained to Ellen Cohn. "But you cannot codify one group's religious or ethical beliefs into statutory law, and penalize the entire community, under penalty of imprisonment, for their differing beliefs. That's one of the foundations on which the Constitution is built."


MARY ANNE KRUPSAK

Shortly before the beginning of the 1972 campaign season, the Republican legislative majority announced a reapportionment plan that substantially increased the number of registered Republicans in fourteen districts and eliminated Miss Krupsak's district. Undaunted, Miss Krupsak decided to run for the state Senate. With the support of the newly formed Women's Political Caucus and the editorial backing of the New York *Times,* Miss Krupsak ran on a platform advocating improved mass transportation systems, a more equitable tax structure, and legislative reform. On November 7, 1972, she handily defeated her opponent, Robert Lynch, a former GOP county chairman. In the Senate, she continued to work for women's rights. With like-minded Senators Carol Bellamy and Constance Clark, she introduced legislation to end sex discrimination, increase maternity benefits, and abolish all restrictions on abortions.

Early in 1974, Democratic party leaders began looking for a woman to challenge either state Attorney General Louis J. Lefkowitz or United States Senator Jacob K. Javits, both Republican incumbents up for reelection. Impressed by Miss Krupsak's campaign experience and by her liberal voting record, the politicos offered her one of the two nominations at the state convention in Niagara Falls, New York, in June 1974. But Miss Krupsak, who had announced her candidacy for the office of lieutenant governor on May 10, 1974, quickly recognized that such a race would be political suicide. "They wanted to balance the ticket. And they seemed to think that Lefkowitz and Javits were so hard to beat that maybe a woman should try for those spots," she told Stan Isaacs in an interview for *Newsday* (July 28, 1974). "There was a temptation to accept . . . but I [felt] best qualified for lieutenant governor."

Her opponents in the party primary were Mario M. Cuomo, a New York City lawyer who was the choice of Howard J. Samuels, the Democratic party's favorite for the gubernatorial nomination, and Assemblyman Antonio G. Olivieri, the New Democratic Coalition's choice. Running on the slogan "She's Not Just One of the Boys," Miss Krupsak conducted her tightly budgeted uphill fight with the help of enthusiastic women volunteers. An issue-oriented candidate, she concentrated on consumer affairs and public welfare programs. For example, she suggested that consumer representatives be appointed to the Public Service Commission, backed increased state aid to day-care mothers, supported a $3,000,000 grant to improve the medical treatment facilities of Coney Island Hospital, and charged the state with negligence for "losing" $9,000,000 in Medicaid funds since 1972. With the formal endorsements of former Governor Harriman and of Robert F. Wagner, a past mayor of New York City and an influential Democratic leader, and an added boost from a last-minute media blitz, Miss Krupsak captured 42 percent of the vote to become the first woman to win a major party's nomination for a top-level New York state executive post. Her widespread political support—she carried all but one county—was particularly evident upstate, where she garnered an astonishing 60 percent of the votes cast.

Joining forces with United States Representative Hugh L. Carey, the Democratic party's gubernatorial nominee, Miss Krupsak openly debated her Republican-Conservative opponent, Ralph G. Caso, the Nassau County Executive. Caso condemned Miss Krupsak's "liberal permissive attitude" which had governed her votes for abortion reform and against the restoration of capital punishment for the murder of a law enforcement officer. In rebuttal, Miss Krupsak pointed out that there were no objective, factual studies that proved that the death penalty was a deterrent to crime. To Caso's accusation that she had a "27.5 percent nonvoting record," she replied that her absentee record was "no more and no less than the average" and that she had "never missed an important vote."

On November 5, 1974 the Carey-Krupsak ticket led the party's statewide sweep, returning the governor's mansion to Democratic control for the first time in fifteen years. In keeping with the new administration's campaign promises to improve legislative procedures, Miss Krupsak vowed that as the Senate's presiding officer she would present a legislative reform package to the senators at the opening session. To give "new dimensions" to the lieutenant governor's office, she increased the size of her staff and enlarged its responsibility to include, among other things, the investigation of state agencies. A handful of regional offices scattered across the state improved communication with the voters at the grass roots level. Furthermore, she urged "institutional change" within the legislature, suggesting a guaranteed fair hearing for all bills and new methods for selecting committee chairmen. Defiantly independent, she occasionally supported measures opposed by Governor Carey, such as an increased income tax for New York City commuters and home rule for the city on all tax matters. She also disagreed with Carey's proposed hike in the gasoline tax, which she saw as a particular hardship to upstaters. When he neglected to appoint a number of women to executive positions, she accused the governor of being "insensitive" to women's issues.

When the legislative session opened in January 1975, Miss Krupsak became embroiled in a fight with Warren M. Anderson, the Senate majority leader, over her right to appoint a Senator to act as presiding officer in her absence. GOP leaders complained that her budget was more than five times that of her predecessor, Malcolm Wilson, and belittled her intention to refuse $21,000 of her combined $75,000 salary and expense account. Others, annoyed by her regional offices, accused Miss Krupsak of "empire building." Bitterly disappointed, she considered resignation but, on March 16, 1975, she told a meeting of the state Women's Political Caucus, "I'm not going to give in to seeing some people within the governor's immediate circle of staff, with no mandate from the people, steer him wrong. I'm going to fight hard from within. . . . We will not let powerlessness paralyze us." In an April 1975 telephone survey of 1,200 New York voters conducted by the Decision Research Corporation for the Gannett News Service, 38 percent of those questioned gave Miss Krupsak a positive rating; 26 percent responded negatively to her conduct in office. In contrast, 32 percent of the voters approved Governor Carey's administration of his office while 47 percent of the voters disapproved.

An energetic, youthful woman, Mary Anne Krupsak stands five feet five and one-half inches tall and has brown eyes and short-cropped brown hair. To control her weight, she follows a strict high protein, low carbohydrate diet. Although she has little time for recreation, she keeps up her life-long interest in music, and she attributes her skill as an orator to her vocal training. On June 30, 1969 Miss Krupsak and Edwin Margolis, an attorney, were married in Jerusalem. A professor of city planning at Hunter College, Margolis is also counsel to New York Assembly Speaker Stanley Steingut. The couple owns an apartment on Manhattan's West Side and a house in upstate Canajoharie. For professional reasons, Miss Krupsak has retained her maiden name.

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LEACHMAN, CLORIS

Apr. 30, 1926(?)- Actress
Address: c/o Chartwell Artists Ltd., 9720 Wilshire Blvd., Beverly Hills, Calif. 90212

In 1970 Cloris Leachman undertook the continuing role of Phyllis Lindstrom on the *Mary Tyler Moore Show* and in the following year gave an

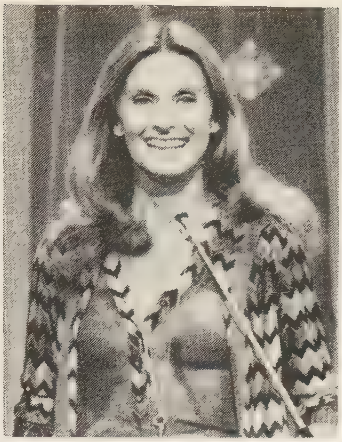
Academy Award-winning performance in Peter Bogdanovich's film *The Last Picture Show*. Since then, television viewers and moviegoers have come to share the belief long held by many critics that Miss Leachman is one of the most talented and multifaceted actresses working in any medium. The recipient, to date, of four Emmy awards for her achievements in comedy and drama, Miss Leachman inaugurated her own situation comedy series, *Phyllis,* on CBS-TV on Monday, September 8, 1975, in which she reenacts her role as Phyllis Lindstrom, a middle-aged widow with a teen-aged daughter.

The oldest of several children, Cloris Leachman was born in Des Moines, Iowa on April 30, 1926. (Some sources give 1930 or 1933 as her year of birth.) One of her younger sisters, Claiborne Cary, is also an actress. Miss Leachman's father, a lumber company manager, and her mother, whom she once described as "Jean Kerr in the country," raised their children in an isolated, brown-shingled house on the outskirts of Des Moines. Miss Leachman remembers her mother's good-natured attempts to cope with the stringencies of rural life. To conserve water, which was fetched by hand from the nearest well some 200 yards away, Mrs. Leachman made maximum use of it. "Water was the bane of her life," the actress told Jane Ardmore in an interview for *Foxylady* (February 1975). "She'd wash the asparagus, then wash me in the same water, then scrub the kitchen and bathroom floors, and throw what was left on the flowers."

Despite her penny-pinching household budget, Mrs. Leachman made sacrifices to pay for her children's music and dancing lessons, and Cloris began taking piano lessons when she was five years old. An eager pupil with dreams of becoming a concert pianist, she practised diligently on a cardboard keyboard, since the family could not afford a piano. Encouraged by their mother, the Leachman youngsters soon began to perform in churches and clubs in and around Des Moines. "Mama wasn't a show business mother," Miss Leachman explained to Leslie Raddatz in an interview for *TV Guide* (January 15, 1972). "She was more a Walter Mitty—a dreamer."

At her mother's urging, Cloris Leachman hitched a ride on a coal truck to Drake University in Des Moines to try out for a role in a student production. She got the part and subsequently gained additional acting experience with the Des Moines Little Theatre. She also appeared on local radio shows and, at fifteen, obtained a special scholarship to study broadcast drama at Northwestern University in Evanston, Illinois. Two years later, a Des Moines radio station entrusted her with an advice-to-homemakers program.

After graduating from high school, Miss Leachman returned to Northwestern on an Edgar Bergen scholarship to major in theatre. Admittedly a poor student, she dropped out of school a year later. Before leaving the Chicago area, however, she became inadvertently involved in the annual "Miss Chicago" competition. "I would never have entered such a contest," she told Jean Dietrich, a staff writer for the Louisville (Kentucky) *Courier Journal & Times* (July 28, 1974), "but a guy I knew sent in my picture and I was propelled into the finals." An irreverent sense of humor inherited from her mother almost cost Miss Leachman the title. "They were almost not gonna give it to me, I laughed so hard," she told one interviewer. She eventually ended up in the Miss America pageant in Atlantic City, New Jersey in September 1946, where the judges were enough impressed by her ability to award her a $1,000 talent scholarship.



CLORIS LEACHMAN

From Atlantic City Miss Leachman went straight to New York. Within a few days of her arrival, she was working as an extra in the movie *Carnegie Hall* (Federal Films, 1947). Shortly thereafter she came tantalizingly close to snaring the female lead in *John Loves Mary,* a farce comedy by Norman Krasna. When she lost the role to Nina Foch, Joshua Logan, the director, consoled her with the offer of a job as Miss Foch's understudy. This was the first of several stand-by stints that Miss Leachman performed in the course of her Broadway stage career. Meanwhile, to improve her craft, she attended Actors Studio workshops and, in September 1948, made her New York stage debut in the group's first full-length Broadway production, *Sundown Beach.* In that episodic drama about battle-fatigued combat veterans and their families Miss Leachman received good notices for her portrayal of Muriel Washburn, an unsympathetic wife, but *Sundown Beach* was condemned by the critics and closed after seven performances. In happy contrast to that debacle was the Theatre Guild revival of *As You Like It,* which starred Katharine Hepburn. A physically sumptuous production, the Shakespearean idyll enjoyed a six-month run at New York's Cort Theatre in 1950. A dozen years later, Miss Leachman's charming and sensitive interpretation of Celia remained fresh in the memory of television columnist Harriet van Horne as "the loveliest Celia imaginable."

When *A Story for a Sunday Evening* bowed at the Playhouse in New York City on November 17, 1950, Miss Leachman was singled out by reviewers as the play's "principal virtue." As a result of that performance, Miss Leachman was selected for the feminine lead in S. N. Behrman's new play, *Let Me Hear the Melody,* winning the assignment over such established actresses as Ginger Rogers, Paulette Goddard, and Shelley Winters. Despite a cast that included Melvyn Douglas and Anthony Quinn, the play did not survive its out-of-town tryout engagement in March 1951. For the next several years, Miss Leachman appeared in a number of short-running Broadway plays, among them *Lo and Behold!, Dear Barbarians,* and *Sunday Breakfast.*

In the mid-1950's Cloris Leachman temporarily deserted the precariousness of the stage for the relative security of live television drama. "One week I'd be on as a Chinese girl, the next as a blonde Cockney and weeks later as a dark-haired someone else," she told Marvin Kupfer in an interview for *Newsweek* (May 1, 1972). Her penchant for vixenish parts soon earned her a reputation as "the best bad girl on TV." She returned to Broadway in 1954 to play Dunreath Henry, the private secretary and fiancée of a megalomaniacal comic strip artist, in *King of Hearts,* a comedy by Jean Kerr and Eleanor Brocke. "Cloris Leachman looks more beautiful than ever and acts with more suppleness and variety," Brooks Atkinson wrote in his review for the New York *Times* (April 2, 1954).

Following a successful eight-month run in *King of Hearts,* Miss Leachman made her motion picture debut in *Kiss Me Deadly* (1955), a United Artists release based on the Mickey Spillane thriller. "I was the naked blonde that Mike Hammer picked up on that dark highway," she joked to one reporter. Produced and directed by Robert Aldrich, the film attracted scant critical attention in the United States, but caused a stir in Europe. The following year, she had a small part in *The Rack* (MGM), Rod Serling's drama about the court-martial of a brainwashed POW. Because she wanted to spend more time with her husband, producer-director George Englund, and her young son, she accepted an "easy role" as the mother in the CBS television series *Lassie.* "I had decided a long time before never to question being a woman," she explained to Leslie Raddatz. "A husband and family were always taken for granted. They came first." To make the part more challenging, Miss Leachman memorized her lines while walking the fifty feet from her dressing room to the sound stage.

After one season as a television series regular, Miss Leachman returned to the New York stage in response to a plea from the producers of the Broadway-bound play *Masquerade.* The last-minute replacement for Marjorie Steele, she was commended for her incisive portrayal of Amy Grenville, a frustrated, self-centered doctor's wife. Despite her contribution, *Masquerade* received unanimously unfavorable reviews and closed on March 17, 1959 after one performance. One month later, Miss Leachman joined Helen Hayes, Eric Portman, and Betty Field in the long-running *A Touch of the Poet,* taking over the taxing role of Sara Melody in the Eugene O'Neill drama.

Except for dimensionless bit parts in two movies, *The Chapman Report* (Warner, 1962) and *Butch Cassidy and the Sundance Kid* (Twentieth Century-Fox, 1969), Miss Leachman's career during the 1960's was confined to occasional guest shots on television. For example, she appeared to good advantage as a dramatic actress in an episode of Jack Lord's short-lived ABC-TV series *Stoney Burke* and as a singer-comedienne on Bobby Darin's variety program on NBC-TV.

From its inception in 1970, the *Mary Tyler Moore Show* accorded Cloris Leachman a rather special niche. As Phyllis Lindstrom, Mary Richards' obnoxious landlady, she was never reduced to the status of a weekly fixture. Instead, the segments featuring the voluble, egocentric Mrs. Lindstrom were carefully spaced throughout the season so that Miss Leachman's shrewd portrayal was assured of greater impact. Like other actresses interested in improving women's roles, she often reinvents characters to, in her words, "get them out of the ridiculous, cloying, needful, dependent roles that are put in by male writers." Phyllis Lindstrom, for example, was originally conceived as "a much more neurotic person." "I took exception," Miss Leachman said, as quoted in the New York *Times* (August 9, 1975). "Audiences don't enjoy plain, simple neurotics. It has to be more universal—pieces of ourselves. Phyllis is perhaps one part of me carried to an extreme, but everything you do is you." The extraordinary popularity of the *Mary Tyler Moore Show,* which has rarely dropped below fifteenth place in the national Nielsen ratings, brought Miss Leachman widespread public recognition and two successive Emmy awards as the best supporting actress in a comedy series.

Throughout her tenure on the *Mary Tyler Moore Show,* Miss Leachman prized her relative freedom as a "featured guest." Because of her irregular shooting schedule for the television series, she was free to accept substantial supporting roles in motion pictures. In 1970 she appeared as the harassed mother of the bride in *Lovers and Other Strangers* (ABC Pictures); as Tina Hoffman, the alcoholic wife of a strait-laced high school principal in *The People Next Door* (Avco-Embassy); and as Philomene, the crippled newspaper peddler in *WUSA* (Paramount).

The following year Miss Leachman played Ruth Popper, the unattractive, middle-aged, and neglected wife of the high school football coach in Peter Bogdanovich's masterly recreation of life in a dreary Texas town in the 1950's, *The Last Picture Show* (Columbia). In the film Mrs. Popper seduces Sonny Crawford, the cocaptain of the high school football team. Overwhelmingly endorsed by film critics, *The Last Picture Show* was especially admired for its virtuoso performances. In reviewing the film for the *National Observer* (October 9, 1971), Clifford A. Ridley singled out Cloris Leachman for special praise: "[Her] outburst when . . . Sonny returns to her after tossing her over for the town cutie . . . is a blinding revelation of a human soul in all its battered pride, and it is magnificent." Explaining her conception of the role to *Newsweek's* Marvin Kupfer, Miss Leachman said, "I felt that Ruth Popper should be the woman of all time. I played it with my own body, my skin, my face. I wanted that scorned look to come out through my skin rather than my mouth." At the forty-fourth annual awards ceremony of the Academy of Motion Picture Arts and Sciences on April 9, 1972, Miss Leachman received an Oscar as the best supporting actress of 1971.

In each of her recent theatrical films Miss Leachman has displayed a different facet of her talent. Her flair for comedy helped to leaven the whimsy of Walt Disney's *Charley and the Angel* (Buena Vista, 1973). *Dillinger* (American International, 1973) relied on her facility for etching a colorful character—in this case, the notorious "Lady in Red". She injected genuine feeling into the cliché milieu of *Happy Mother's Day, Love, George,* a corpse-laden psychological thriller released by Cinema 5 in 1973. In the words of *Newsweek* critic Jack Kroll, she was "beautifully vacuous" as Mrs. Ezra B. Miller, the title character's permissive mother in *Daisy Miller* (Paramount, 1974). Writing in *Time* magazine (December 30, 1974), Jay Cocks detected in her delineation of Frau Blucher, the "stainless steel housekeeper" of Mel Brooks's *Young Frankenstein* (Twentieth Century-Fox, 1974) "a skillful and witty parody on the Judith Anderson role in Hitchcock's *Rebecca.*"

Miss Leachman's roles in films produced expressly for television have been similarly varied. As a forty-year-old woman disconcerted by her first pregnancy, Miss Leachman's persuasive underplaying elevated *A Brand New Life,* an ABC-TV movie of the week presentation, well above the assembly-line norm. For her touching performance, she was honored with an Emmy award as 1973's best dramatic actress. Her credits for ABC-TV's made-for-television motion picture series also include *Dying Room Only, Death Sentence, Thursday's Game, Someone I Touched,* and *The Haunts of the Very Rich.* Recruited for CBS's Playhouse 90 presentation of Lanford Wilson's *The Migrants,* Miss Leachman turned in a moving performance as the indomitable mother of a family of itinerant farm workers. In his review of the play for the New York *Times* (February 3, 1974), the television critic "Cyclops" wrote: "She is such a good actress that she has the courage to appear ugly when the role demands it. Indeed, she disappears into the role; we are never conscious of any action. Her Oscar . . . and her Emmys . . . were richly earned." She fared less well in *A Girl Named Sooner,* an NBC-TV two-hour dramatic special that was first telecast on July 18, 1975. One critic ascribed her mannered portrayal of Old Mam, the wrinkled, Hoosier moonshiner to a "wooden" script that "brought out the worst in a good actress."

Miss Leachman irrefutably demonstrated that, with an intelligent script, she could rise to interpretive heights when she essayed the role of Lulu Ames in the Hollywood Television Theater adaptation of Dorothy Parker's and Arnaud d'Usseau's *Ladies of the Corridor.* Exhibited in April 1975 by the Public Broadcasting Service, the play is, according to Miss Leachman, an "object lesson" for lonely, unfulfilled women. "The worst thing that ever happened to women is for them to get married and be put in a pumpkin shell of a beautiful house with the green Ticonderoga lawn, and then be left there," she explained to John H. Corcoran Jr. in an interview for the *National Observer* (April 12, 1975). "It's a culture shock I don't think women recover from, sometimes ever."

Favored with an exceptionally photogenic face, Cloris Leachman has blue-green eyes and wheat-colored, shoulder-length hair. She stands five feet four inches tall and weighs 108 pounds. Austere in her tastes, she eschews meat, alcohol, coffee, and cigarettes. In the mid-1950's she married George H. Englund, the motion picture producer and director responsible for such films as *The World, the Flesh and the Devil* and *The Ugly American.* They have five children, Adam, Bryan, George, Morgan, and Dinah. The Englunds' nonconformist marriage requires the maintenance of separate homes: an oceanside apartment for him and a seven-room house in the Mandeville Canyon section of Los Angeles for her and the children. In her spare time Miss Leachman enjoys painting and sculpting.

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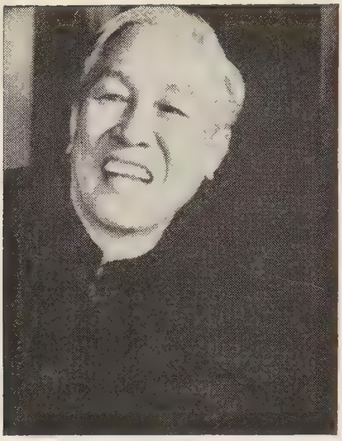
LE DUC THO (lā duk tō)

Oct. 14, 1911- North Vietnamese political party leader
Address: b. Central Committee, Lao Dong Party, Hanoi, Democratic Republic of Vietnam (North Vietnam)

The awarding of the Nobel Peace Prize to Le Duc Tho, high-ranking member of the North Vietnamese Politburo, in October 1973 made him the first Asian, or anyone from a Communist nation, ever honored with that prestigious tribute. Shared between Tho and United States Secretary of State Henry A. Kissinger, the prize recognized the two men's work in negotiating the Vietnam armistice. Kissinger and Le Duc Tho had struggled through three years of difficult talks in Paris to achieve the agreement, which, in the words of the head of the Nobel Committee, "brought a wave of joy and hope for peace over the entire world." The committee's decision was perhaps the most controversial in Nobel Prize history. Leftists protested the selection of Kissinger, and some people found it untenable that Tho, an inveterate, dedicated Communist party ideologue who has devoted most of his life to wars of liberation in



LE DUC THO

Vietnam, should win a peace prize. Another major objection was that the cease-fire accord did not end the war. Tho himself cited that fact when he refused the Nobel Prize: "Peace has not yet really been established in Vietnam."

Le Duc Tho's background contains as much mystery as established fact. According to his official biographical sketch, released to the press in early 1973, he was born on October 14, 1911 in the village of Dich Le in Nam Ha Province, part of what is now North Vietnam. At the time all Vietnam was under French rule. A source quoted by Flora Lewis in the New York *Times* (January 24, 1973) reported that Tho's real name —revolutionaries often adopt a *nom de guerre*— is Phan Dinh Khai. His father was a civil service official of middle rank in the French colonial administration, and the family, which included several children besides Tho, is said to have been educated.

Before he was twenty years old Le Duc Tho had committed himself to the struggle for Vietnamese independence from France. While working as a radiotelegrapher in the post office, he devoted much of his attention to organizing demonstrations and riots. He became one of the young revolutionaries who, along with Ho Chi Minh, founded the Indochinese Communist party in 1930. Because of his anti-French activities he was sentenced to ten years' forced labor on Poulo Condor (now called Con Son), a prison island noted for its harsh conditions.

On his release from prison in 1936, Le Duc Tho immediately resumed his political efforts in the city of Nam Dinh, where he directed the Communist propaganda organization. When World War II broke out, French officials imprisoned him again. In a poem "Cell of Hatred," composed in Nam Dinh jail in 1939, he wrote, "Rage grips me against those barbaric imperialists,/ So many years their heels have crushed our country./ A thousand, thousand oppressions . . ." Referring to his official sketch, Flora Lewis reported in the New York *Times* (January 24, 1973) that later Tho was "sent to a prison camp at Son La, near the Chinese border. . . . He was held at Son La until the French administrator released a number of prisoners in late 1944 for fear they would be massacred by the Japanese." Other sources, however, state that Le Duc Tho escaped to China in 1940 and helped Ho Chi Minh found in 1941 the Viet Minh, a Communist-led nationalist movement that also organized resistance against the Japanese.

Shortly after the Japanese surrender, the Viet Minh struck against French domination, and on September 2, 1945 Ho Chi Minh declared Vietnam independent and later assumed the Presidency. The French attempt to reestablish control led to the war of liberation that began in 1946. Le Duc Tho, who by mid-1945 had become a member of the Central Committee and the Standing Committee of the Indochinese Communist party, was posted in 1948 to the southern part of Vietnam. As deputy secretary of the Central Office of the party in the South, he engaged in a bitter power contest with his superior, Le Duan, for control of the Viet Minh. The conflict nearly split the movement, but it ended in victory for Tho in 1952, when Le Duan was recalled to the north. While Le Duc Tho was exercising administrative control over revolutionary action in the south, however, Le Duan in Hanoi was consolidating the support that helped to win him the post of secretary-general of the party in 1960.

Eight years of guerrilla warfare finally defeated the French, who withdrew from Vietnam in 1954. The Geneva accords of that year left the country "temporarily" divided at the seventeenth parallel, with Ho Chi Minh ruling in the north. In 1955 Le Duc Tho returned to Hanoi, where he became an important member of the hierarchy of the revived and reorganized Communist party, the Lao Dong (Workers') party of Vietnam, establishing a reputation as an expert on party organization and ideology. Western observers first noted his prominence in 1956, when he traveled to Moscow as a North Vietnamese representative to the Twentieth Congress of the Soviet Communist party. He had been named to the powerful politburo of the Lao Dong party in 1955, and in 1960 he was elected to the secretariat of the Central Committee.

Included in the Geneva agreements of 1954 had been a provision for elections to be held in 1956 to reunite the country. When the elections did not take place, the Communists, charging the Saigon government of South Vietnam with refusal to comply with that provision, opened a campaign to reunify the country under their control. At first the struggle was between the South Vietnamese Army and the guerrilla cadres of the National Liberation Front of South Vietnam, or Viet Cong. During the late 1950's it seemed increasingly clear that the United States preferred the establishment of a permanent pro-Western regime in the south. By the mid-1960's President Lyndon B. Johnson was sending large numbers of American troops to Vietnam, and regular units of the North Vietnamese Army also were fighting in the south.

Le Duc Tho's role in the actual planning and prosecution of the war is uncertain, but it is generally agreed that he took a hard-line attitude favoring vigorous combat regardless of the cost. According to a profile in the New York *Times* (February 11, 1969), "In 1967, he was reported to be 'Chairman for the Supervision of the South,' suggesting a connection with the Central Office for South Vietnam, the clandestine military and political headquarters . . . through which Hanoi controls all activities carried out by the National Liberation Front." And a reporter for *Time* (November 13, 1972) wrote, "During the 1960's, he prevailed over severe criticism of his Southern strategy, and eventually supervised a 'purification of the ranks' during which thousands of his 'deviationist' opponents were executed."

In 1968, with the war apparently stalemated, the United States and North Vietnam agreed to open negotiations toward a cease-fire. Talks began in Paris on May 13, with Xuan Thuy heading the North Vietnamese delegation. Le Duc Tho did not arrive in Paris until June 3. At that time he was officialy described as "special adviser" to his delegation, but his high standing in Hanoi—he was thought to rank third, fourth, or fifth in the Politburo—made it clear that the real power to negotiate lay with him.

From the beginning, the pace of the talks was slow. Public meetings between Americans and North Vietnamese brought no progress at all, but in secret talks with American officials, Le Duc Tho won a promise from President Johnson to stop all bombing of North Vietnam on November 1, 1968. In return, the Communists agreed to expand the negotiations to include representatives of the South Vietnamese regime and the Viet Cong.

The four-way talks bogged down soon after the initial meeting in January 1969. For more than two years, as Tho shuttled between Hanoi and Paris, the public negotiating sessions produced little besides angry exchanges of irreconciliable demands. The United States pressed for a cease-fire that would be followed by withdrawal of American and North Vietnamese troops, release of prisoners, and discussion of South Vietnam's political future. But the Communists imposed two conditions before a cease-fire or any further talks could take place: the unconditional withdrawal of American forces and the replacement of South Vietnam's government, headed by President Nguyen Van Thieu, with a provisional regime that would include Communist representatives. Thieu himself was a formidable obstacle in the talks, since he firmly opposed any suggestion of Communist participation in the government of South Vietnam.

Behind the scenes, however, the procedure that eventually brought about the cease-fire agreement had begun. On August 4, 1969 Le Duc Tho met secretly for the first time with Presidential adviser Henry Kissinger. Throughout 1970 and 1971 the meetings continued at irregular intervals, and during their course the two men grew to respect each other. That mutual regard helped them climb over what Kissinger later called the "mountains and ravines" of the monumentally complex talks. Flora Lewis reported that Americans involved in the talks found Tho "tough, secretive, sometimes exacerbating—'difficult to come to terms with,' as Henry A. Kissinger has said." In *Time* (November 13, 1972) Tho's approach was characterized as "inchworm" and "doctrinaire." Tho's opponents, however, also praised his courtesy, authority, and dedication.

While the public negotiations stagnated and the secret ones crept forward, pressures for a settlement mounted in 1971. Moves to end American involvement gained in the United States Congress at the same time that the Russians and Chinese, wanting détente with the United States, were growing less enthusiastic about supporting North Vietnam's war effort. Thus both sides were being forced toward compromise.

Although the pace of the talks picked up after President Richard Nixon's surprise disclosure in January 1972 of the Kissinger-Tho meetings, final agreement remained elusive for another full year. In a long article on the negotiations in *Foreign Policy* magazine (Summer 1974), Tad Szulc pointed out that a breakthrough followed a North Vietnamese initiative in early October 1972. But one set of hurdles remained. On October 26 the Hanoi government announced that Tho and Kissinger had agreed on a nine-point military settlement. While giving assurances that peace was indeed "at hand," Kissinger insisted that another round of talks was necessary.

Only after rounds of talks in November and December 1972 and in January 1973, did Tho and Kissinger reach an agreement. Announced on January 23 and signed on January 27, the accord was based on major concessions by both sides. The United States agreed to the rapid withdrawal of American troops and an in-place cease-fire that allowed North Vietnamese Army units to stay in position. In return, the Hanoi government agreed to accept Thieu's Presidency while a quasi-governmental National Council of Reconciliation and Concord arranged elections. Until then, South Vietnam would be divided between two governments: the National Liberation Front in sectors controlled by the Communists, and Thieu's regime in sectors held by the South Vietnamese Army. Among the pact's other provisions were arrangements for the return of prisoners and the creation of a four-nation team to supervise the cease-fire. Le Duc Tho described the agreement as a "very great victory for the Vietnamese people" and for "the Socialist countries, the oppressed and all the peace-loving peoples of the world, including the American people who displayed their solidarity and gave devoted support to the just struggle of our people."

The pact, however, did not bring peace to Vietnam. The American withdrawal and some prisoner exchanges took place smoothly, but the cease-fire never occurred. In March 1973 an international conference reaffirmed the armistice, and in June of that year Tho and Kissinger met for yet another round of talks that resulted in a communiqué urging compliance with the original agreement. But the communiqué, like the peace pact, provided no machinery for effectively enforcing its provisions. Fighting in Vietnam and Cambodia continued to claim high casualties. North and South Vietnam continued massive military buildups, each charging the other with having sabotaged the agreement. Negotiations on the political future of South Vietnam, as well as on United States aid to North Vietnam, completely broke down.

Disappointment with the cease-fire partly accounted for the uproar that ensued when Kissinger and Tho won the Nobel Prize on October 16. An editorial in the New York *Times* (October 17, 1973) titled "Nobel War Prize" protested that the award was "at the very least, premature." Many people, while admiring the patience and diplomatic mastery of Tho and Kissinger, felt the two men were associated with warlike policies more than peaceful ones. Later in October Le Duc Tho announced that he too found the award incongruous, informing the Nobel Committee, "Once the Paris accord on Vietnam is respected, the arms are silenced and a real peace is established in South Vietnam, I will be able to consider accepting this prize." Nevertheless, some observers thought the two negotiators richly deserved the award, agreeing with the view expressed in the *Wall Street Journal* (October 18, 1973) that "in the world that actually exists, . . . the restoration of peace often depends on more than the condemnation of war. It depends as well on statesmen who are prepared to counter aggression even as they seek an honorable end to conflict."

At the Paris talks Le Duc Tho presented an interesting contrast in personality to his counterpart, Kissinger. While the Secretary of State is a humorous, stylish *bon vivant* who seems to bask in the public eye, Tho, in the somewhat faceless style of Asian Communists, is serious and retiring, though generally amiable. In Paris he rarely was seen outside the North Vietnamese compound, and he always wore a plain, well-tailored black Mao suit. At five feet eight inches he stands taller than most Vietnamese; he has a sturdy figure, gray hair, and a warm smile. Little is known about his private life, but he reportedly has been married twice. As related in the New York *Times* (January 24 , 1973), he "apparently lives with the austerity and strict morality demanded by the Vietnamese revolutionary ethos." His description in one of his poems, "Little Brother Who Guides Our Steps," of the hardships of a fifteen-year-old Vietnamese boy serving as a liaison agent on a 2,000-mile underground march may well represent the ordeals of Le Duc Tho's own lifelong part in the resistance.

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LEE, CHRISTOPHER

May 27, 1922- British actor
Address: b. c/o Nigel Lassen, Theo Cowan Ltd., 45 Clarges St., London W1Y 7PJ; c/o Christopher Lee International Club, 40 Talassa Rd., Worthing, Sussex, England

The British cinema's undisputed master of the macabre is Christopher Lee, who can transform his normally charming, aristocratic self into a ghoul or vampire at the start of a camera's rolling. After many years in obscurity, Lee became identified in the public mind with horror roles when he appeared as Frankenstein's Creature in the Hammer Productions film *The Curse of Frankenstein* in 1957, and that identification became seemingly indelible when he made his first Dracula movie for Hammer a year later. Although his 130 screen credits actually include a variety of characterizations outside of what he prefers to call the "terror" or "fantasy" genre, he has resigned himself to the possibility that he may be forever typecast. He would, however, prefer to avoid that fate. "It does not bother me to be labeled as a horror actor although it is rather a misnomer," he said recently. "The important thing is to make your mark and be remembered as an actor who is different from others." Among Lee's recent memorable screen credits are the modern Scottish laird pursuing the "old religion" in *The Wicker Man* and the assassin done in by James Bond in *The Man with the Golden Gun.*

Terence Fisher, who has directed many of Lee's best screen efforts, has said of him: "Apart from his professional acting, I've always been tremendously impressed by his control of movement and the way he carries himself." Peter Cushing, an actor who has made eighteen pictures with Lee, including *Nothing But the Night* (1972), the first created under the banner of Lee's own company, Charlemagne Productions Ltd., testifies that Lee, having "the art which conceals art," makes the technically difficult look "all so easy."

Christopher Lee and his American counterpart, Hollywood horror actor Vincent Price, share the same birthday, May 27. Lee, whose full name is Christopher Frank Carandini Lee, was born eleven years after Price, in 1922, at 51 Lower Belgrave Street in London. His father was Colonel Geoffrey Lee, a commander in the 60th King's Royal Rifles. Through his mother, the former Countess Estelle Maria Carandini, he is reputed to be a descendant of the Borgias and perhaps even of Charlemagne. His mother and father separated when he was four. Lee has an older sister, Xandra, and a half brother, Nicholas, by his father's second marriage.

Lee was educated at Summerfield Preparatory School, where he acted in student dramatic productions with, among others, Patrick Macnee, now well known as the male lead in the television adventure series *The Avengers,* and at Wellington College, where he was a brilliant classical scholar. During World War II he served in the Royal Air Force and in British Intelligence and won six British campaign medals in addition to decorations from Poland, Czechoslovakia, and Yugoslavia.

After the war Lee floundered about vocationally, undecided whether to become a ballet dancer, an opera singer, a diplomat, or an actor, until an influential cousin, Count Niccolo Carandini, then the Italian Ambassador to the Court of St. James, persuaded him to choose acting. The Count introduced him to Del Guidice, the Italian head of Two Cities Films, a division of the J. Arthur Rank Organization, and after a successful screen test Lee was signed to a stock contract with the Rank Organization.

Lee's first assignment under his Rank contract was a bit part in *Corridor of Mirrors* (1947). For a decade thereafter he languished in inconspicuous roles, or even in appearances as a mere extra, with very few and unspectacular exceptions: featured roles as a heavy in *Penny and the Pownall Case* (1948), a low-budget thriller about an organization helping Nazi war criminals escape Allied justice; as the captain of a Spanish Man O' War vanquished by the hero in *Captain Horatio Hornblower* (1951); and as a detective involved in the implausible pursuit of a scientific-secret thief in Lapland in *Valley of the Eagles* (1951), his last film under his Rank contract. Lee explains the paucity of his early film roles thus: "Being six-foot-four was a terrible disadvantage to me. I was the tallest actor in the country. I am also not entirely British in appearance. . . . I didn't represent in the eyes of the distributors or the eyes of the audience a typical Englishman—so they told me."

In the early 1950's Lee supplemented his meager income from motion pictures by working in British television, mostly in the dramatic anthology series *Douglas Fairbanks Presents.* When one of the members of his international fan club asked him who had been the most help in his career, Lee replied, "At the start, Douglas Fairbanks Jr. It was through him and his encouragement that I worked in over forty television films, which enabled me to learn my craft as a screen actor."

During his first six years of free-lance motion picture work Lee fared little better than he had done under his Rank contract. Perhaps he was best cast during that period in the title role of *Alias John Preston* (Danzigers-Allied Artists, 1955), that of a young man with a split personality who has nightmares about murdering a young woman. Also, he caught the attention of some critics with his "realistic" performance in a featured role in the African safari action picture *Beyond Mombasa* (Hemisphere-Columbia, 1956).

"Three films were responsible for bringing me to the fore," Lee is quoted as saying in the *Christopher Lee International Club Journal.* "I had my first really good part in *A Tale of Two Cities* [delayed release by Rank, 1958], playing the Marquis of St. Evremonde. This led to my

CHRISTOPHER LEE

playing the Creature in *The Curse of Frankenstein* [Hammer, 1957] and then to my getting the title role in *Dracula* [Hammer, 1958]." The critic for *Variety* (May 15, 1957) wrote, regarding *The Curse of Frankenstein,* that the British version of Mary Shelley's classic shocker "deserves . . . praise for its more subdued handling of the macabre story" and that "Christopher Lee arouses more pity than horror in his interpretation of the creature." In a comprehensive article on Lee and his career in *Cinefantastique* (Fall 1973), James Robert Parish and Michael R. Pitts said of the remake of the Bram Stoker classic: "Lee's performance as Dracula was probably his best film work up to that date, in that he presented the suave vampire as a demon . . . to be pitied and put out of its misery of blood lust."

In *Corridors of Blood* (Producers Associates, 1958; released by MGM in 1963) Lee, as the grave robber Resurrection Joe, was overshadowed by Boris Karloff, in the starring role. The collaboration of Terence Fisher, Peter Cushing, and Lee, begun in *The Curse of Frankenstein,* was resumed in *The Hound of the Baskervilles* (Hammer-United Artists, 1959), the first of the three Sherlock Holmes films Lee has made. In that film he portrayed Sir Henry Baskerville. His favorite among the three is *The Private Life of Sherlock Holmes* (United Artists, 1970), in which Billy Wilder cast him as Holmes's brother Mycroft.

Terence Fisher again directed Lee and Cushing in the highly profitable *The Mummy* (Hammer, 1959)—in which Lee suffered such discomfort in the title role that he vowed never to play monsters in heavy makeup again—and he directed Lee, as the unwilling accomplice of the vampiric title character, in *The Man Who Could Cheat Death* (Hammer-Paramount, 1959). Fisher also directed *The Two Faces of Dr. Jekyll* (Hammer-Columbia, 1960), a version of the Robert Louis Stevenson story in which Lee, according to the reviewer in *Variety* (October 19, 1960). was "assured" in the role of Mrs. Jekyll's lover and one of Jekyll's victims.

Unhappy with the cheap, quick "filler" pictures he was being forced to make, Lee sought more substantial roles on the Continent, where his genre work was received with more respect than in England or America. After making many films in Germany, Italy, France, and Spain, he returned to England in 1964 to be treated as a star for the first time. At Hallam Ltd. and other studios he was given the opportunity to make the series of Fu Manchu movies, based on the novels of Sax Rohmer, that he had long envisioned, with himself in the role of the sinister Oriental mastermind. At his old studio, Hammer, *Devil Ship Pirates* (1963), with its role of Captain Robeles, was written especially for him; Terence Fisher directed Cushing and Lee in starring roles in the well-made macabre mystery *The Gorgon* (1964), in which murder victims are turned to stone; and Robert Day directed the two (Lee as Billali the high priest and Cushing as Major Holly) in a remake of *She* (1965), based on the book by H. Rider Haggard.

Hammer Productions also brought Lee and his most popular characterization together again in *Dracula, Prince of Darkness* (1965), directed by Fisher, and the studio gave him the juicy title role in *Rasputin, the Mad Monk* (1965). As the critic for *Variety* (April 27, 1966) pointed out when the Rasputin film was released in the United States by Twentieth Century-Fox, the script was weak but "Lee's Rasputin was completely in character—huge, deep-voiced, compelling."

Most satisfying to Lee was his role in the 1968 Hammer production of *The Devil Rides Out* (released in the United States by Twentieth Century-Fox under the title *The Devil's Bride*), based on the novel of the same name by Dennis Wheatley. In that film Lee was on the good guy's side of the magic circle for a change, in the role of the Duc de Richleau, who saves an old friend from a coven of witches. In their article in *Cinefantastique*, James Robert Parish and Michael R. Pitts observed that *The Devil Rides Out* "is widely considered to be Hammer's finest horror picture next to their version of *Dracula*" and that the role of Richleau "provided Lee the finest of his all too rare opportunities at playing major heroic characters."

Among Lee's screen credits in the late 1960's and early 1970's were several more Dracula films, including *Dracula Has Risen from the Grave* (Hammer, 1968); *Count Dracula* (Amicus, 1970); *Taste the Blood of Dracula* (Hammer, 1970); and *The Satanic Rites of Dracula* (Hammer, 1972). A writer in the magazine *Movie Monsters* (December 1974), in a retrospective article on all of Christopher Lee's portrayals of Dracula, deplored the deterioration in production that had occurred between Hammer's first picture about the Count and *Taste the Blood of Dracula:* "[It] is a terrible thing, because Lee is an actor's actor. Watching him, one can see that he realizes the full potential of the awesome Dracula character, and has created a role which cannot be copied. Lee hasn't *seen* another Dracula film. He simply read and reread Stoker's novel, and remains honest to it, in no matter what situation he's put."

Lee's personal favorites among the films he made in the early 1970's include *Hannie Caulder* (Paramount, 1972), a Western made in Spain in which he played a Confederate gunsmith, and *The Wicker Man*, produced by British Lion in 1972 and released in the United States by Warner Brothers two years later. In the latter picture Lee plays Lord Summerisle, the cultured ruler of a feudal enclave in Scotland where ancient pagan rites are practised—as a police sergeant discovers when he arrives to investigate the sinister disappearance of a little girl. That film won the grand prize at the Third International Festival of Fantasy and Science Fiction Films in Paris.

Lee had a relatively minor role—that of the Comte de Rochefort—in Richard Lester's version of *The Three Musketeers*, produced by Alexander Salkind in 1973 and released by Twentieth Century-Fox in 1974. But his performance in that role led producer Albert Broccoli to persuade director Guy Hamilton to cast Lee as Scaramanga, the assassin who is the ruthless adversary of James Bond (Roger Moore), in *The Man with the Golden Gun* (Eon Productions, 1974). Nancy Hughes in *Cue* (December 16, 1964) called Lee's Scaramanga her "favorite Bond villain to date."

Among Lee's fifty or more television credits have been roles in such dramatic series as *The Avengers* and *Alfred Hitchcock Presents* and such made-for-TV films as *Poor Devil*, a comedy with Sammy Davis Jr. that was produced for the NBC Mystery Theatre in 1973. For British television he produced and did the commentary for a conscientiously researched documentary on the Dracula legend that was filmed on location in Transylvania.

Christopher Lee and Birgit Kroencke, a former fashion model from Denmark, were married on March 17, 1961. They have one child, a daughter, Christina. The Lees live quietly in London, in a flat not far from Lee's birthplace. The actor dresses quietly but elegantly. Those who know him well say that beneath his apparent aloofness he is sensitive, warm, and witty. Lee speaks French and Italian fluently, German, Spanish, Swedish, and Danish fairly well, and has a smattering of Russian. His hobbies and recreations include golf, fencing, karate, classical record collecting, and reading. He has a large private library containing historical novels, books on the supernatural and on movie technique, and other works ranging from the verse of Belloc and Chesterton to the stories of T. H. White. One of his favorite novels is Victor Hugo's *The Man Who Laughs*, which he would someday like to film, like Conrad Veidt before him.

Antipathetic toward all politics, Lee belongs to no political party. In religion he is an Anglo-Catholic, but only moderately so, believing that "the most sensible religious faith is to realize that there is one God and many avenues of approach to Him." His favorite Biblical quotation is, "The laborer is worthy of his hire." Concerning black magic, he has said: "I cannot overemphasize what

Dennis Wheatley says in every one of his books: what a hideously dangerous thing it is. And I'm not talking about just surface matters, just an interest in the occult. I'm talking about the actual practice of Satanism in its most serious meaning. It is desperately dangerous." As for his work as an actor, he has said many times that, like Vincent Price, he considers it his vocation "to make the unbelievable believable."

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RENÉ LÉVESQUE

LÉVESQUE, RENÉ (lā-vek′ re-nā′)

Aug. 24, 1922- French-Canadian political leader; journalist
Address: c/o Parti Québecois, Parliament Building, Quebec, Quebec Province, Canada

For two centuries, ever since the English conquest of Quebec, the French-speaking majority there has chafed under what many Québecois view with bitterness as a "colonial" yoke. They feel themselves to be second-class citizens in their own resource-rich province, where commerce and industry have traditionally been owned and managed by Anglophone, or English-speaking, interests, and politics has too often been in the hands of co-opted Francophone, or French-speaking leaders. Despite reforms within the existing system, especially in recent years, there has always been a strong undercurrent of popular opinion that no change short of secession from English-speaking Canada would be adequate. The separatist movement was generally identified with its terrorist faction until 1970, when René Lévesque led it into Quebec's regular political system, where it has become the official opposition—to the ruling Liberal party—under the banner of the Parti Québecois.

Lévesque was a popular radio and television journalist before he entered politics on the Liberal party slate in 1960. As the radical firebrand in the Liberal provincial government of Jean Lesage in the 1960's, he was the man most responsible for nationalization—or, rather, provincialization—of hydroelectric power, among other steps in the direction of making Québecois "maîtres chez nous" (masters in our own house). While maintaining leadership of the Parti Québecois, Lévesque does not himself hold a seat in the provincial Assembly, having been defeated in the elections of 1970 and 1973. The party itself has only six Assembly seats, but those seats represent 30.1 percent of the Quebec electorate, the second most powerful voting bloc in the province. Lévesque keeps a hand in journalism through his column in the newspaper *Le Journal de Montréal*.

René Lévesque is the oldest son of the late Dominique Lévesque, a lawyer and prominent Liberal party partisan, and Diane Dionne (Pineault) Lévesque, an intellectually alert Catholic who, in her maturity, became a world traveler and serious student of the French culinary arts. Because of poor health, Dominique Lévesque retired early in his career to quiet New Carlisle, on Quebec's Gaspé Peninsula, where he owned a small radio station. René was born in New Carlisle on August 24, 1922, and later his brothers, Fernand and André, and his sister, Alice, were born there. Fernand became a journalist, André chose a career in law, and Alice is a Quebec City housewife.

Growing up in New Carlisle, Lévesque was intellectually nourished by his father's large private library. Emotionally, he experienced firsthand the inferior status of the Francophones, or French-speaking citizens, in their own province. "The English-speaking loyalists who settled in New Carlisle were not maliciously colonialist, but they were part of a social structure which made them ostentatiously dominant," Harold Roiter said in the Toronto *Globe and Mail* (March 9, 1974). "The French-Canadian children went to an old one-room schoolhouse, while their English counterparts went to a modern high school which led to McGill [University]."

Lévesque began his radio career as a substitute announcer at station CHNC in New Carlisle when he was a teenager. After the death of Dominique Lévesque, in 1938, the family moved to Quebec City, where René attended the Collège Saint-Charles-Garnier and completed two years in the study of law at Laval University before dropping out to join the United States Office of War Information. From 1943 to 1945 his war reports from Europe were carried by the Canadian Broadcasting Corporation, and after the war he was a free-lance correspondent for the CBC International Service, first on radio and then on television, his most congenial medium. As producer Richard Nielsen, who has worked with him on television, has said, "René's reputation for honesty owes more to emotional intensity than to his intellectual gifts. He needs to be seen to be believed—the direct expression in his eyes, the self-deprecating shrug."

In the 1950's, as chief reporter for French-language Radio Canada as well as a free-lancer for the broader CBC network, Lévesque covered the war in Korea, political conventions and elections in the United States and Canada, and other important national and international events, such as the 1955 meeting between Soviet and Canadian leaders. After helping in the preparation of the first CBC French-language news programs, he became the popular, if often controversial, host of *Carrefour* (Crossroads) and *Point de Mire* (Bull's Eye, or Focus). In those programs, which premièred in 1954 and 1956 respectively, he probed domestic and international issues in depth, manifesting a talent for explaining complex matters in simple terms and a candor in his expression of opinion. That bluntness often raised a public furor, especially when it related to provincial politics. Lévesque's blunt exposés of corruption and stupidity in the venal National Union regime of Maurice Duplessis—which pretended to be beneficiently paternalistic and hid behind the Roman Catholic establishment while turning over Quebec land rich in ore and other minerals to American companies and sided with the companies against striking Québecois miners—made him at once one of the most reviled and respected figures in Quebec.

The run of *Point de Mire* ended suddenly in 1959, when Radio Canada producers and technicians went on strike. The failure of English-language CBC producers and unions to rally to the cause of the strikers was resented by Lévesque, who worked energetically in that cause. Surprisingly—because his forte as a radio-television journalist was always presumed to be, not his raspy delivery, but his ability to strike up rapport with an audience despite his voice—he proved to be an effective orator during the strike. Ken Johnstone recalled in *Maclean's* (November 1, 1961): "I attended several mass meetings of the strikers, and I was struck with the dynamism of the lean, intense, gravel-voiced man on the platform. . . . A most important factor in maintaining the morale of the strikers was the moving yet always well-reasoned speeches of René Lévesque."

With *Point de Mire* dropped from the CBC schedule, and with the Liberal party calling for sweeping political, economic, and social change, Lévesque was receptive when Jean Lesage, the Liberal leader in Quebec, asked him to run in the 1960 provincial elections as a Liberal from Montreal's Laurier riding. In the voting on June 2, 1960 the Liberals, including Lévesque, won power by taking fifty of the ninety-five Assembly seats. Lévesque was reelected in 1962, when the Lesage government was returned to power, and in 1966, when the Liberal regime gave way to a Union Nationalist government.

As Minister of Public Works and Hydraulic Resources (1960-61), of Natural Resources (1961-66), and of Family and Social Welfare (1965-66) in the Lesage government, Lévesque brought a new style and mood to Quebec public office. Blithely admitting his leftism, constantly pushing for change, and boldly confronting issues that traditional politicians would avoid, he infused his party and province with his dynamism. His major goal at that time was home rule for Quebec in the economic sphere, most of which was controlled by Anglophones, including representatives of American interests. "The economic development of Quebec," he declared on one occasion, "must be planned and decided by the government through a method whereby the people of the province can participate as shareholders and not just as employees."

His greatest triumph was the government takeover of hydroelectric power production in Quebec, accomplished in 1963 after a furious struggle. But more important than any single achievement was the impetus he generally gave the "quiet revolution," as the Liberal program came to be called. Drawing on his energy and persuasive powers, the Liberals were able to enact a series of basic reforms in health, education, labor, the electoral system, and women's rights.

Lévesque, however, together with the many militant French-speaking young people who idolized him as the most radical of the Liberal ministers, grew increasingly impatient with the pace and nature of piecemeal Liberal reform. When the fall of the Liberal government in 1966 deprived him of his ministerial clout as a reformer, his open espousal of separatism became only a matter of time. Finally, in September 1967, he publicly proposed a "sovereign" Quebec with strong Common Market-type economic, monetary, postal, and military ties to the rest of Canada. After his free-Quebec resolution was rejected by the provincial Liberal convention he bolted the party and formed the Mouvement Souveraineté-Association, in November 1967. The unwieldly name of the movement emphasized Lévesque's moderate approach to separatism, which envisioned a sovereign Quebec entering into a mutual-help association with Canada.

In his book *Option Québec* (translated as *An Option for Quebec,* McClelland, 1968), Lévesque outlined the nonviolent, democratic path to separatism he favored. He predicted that after several years of organizing, the people of Quebec would accept secession as a natural step instead of an unthinkable rebellion; at that point a nationalist, or separatist, party would be elected to govern the province, a referendum would be held, and Quebec would quietly leave Canada. When Pierre Elliott Trudeau, a bilingual French-Canadian like Lévesque himself, was elected Prime Minister of Canada, in June 1968, many Québecois who might otherwise have opted for separatism took hope that their grievances might now be heard and acted on in Ottawa. But Lévesque's ardor was not dampened. In November 1968 the Mouvement Souveraineté-Association and two more extreme separatist groups, under Lévesque's leadership, merged into the Parti Québecois.

Amid an atmosphere made tense by separatist terrorism, Lévesque's strategy received its first electoral test on April 29, 1970. Campaigning for a mildly socialistic and separatist program, the PQ surprised everyone with the widespread support and energetic Eugene McCarthy-type organization it mustered. "Mr. Lévesque has institutionalized [separatist] sentiment into a respectable, workable political force," Richard Egan noted in the *National Observer* (April 27, 1970). "Canadians are coming to realize that Quebec separatism is no mere pipe dream but a real possibility." In the voting on April 27, 1970 the Péquistes, as they became known, achieved their main purpose that time, which was to topple the National Union regime. With 45.4 percent of the vote, the Liberals took seventy-two of the 108 Assembly seats. With the Péquistes taking 24.4 percent and seven seats, the National Unionists slumped to sixteen seats.

In the early 1970's Lévesque tirelessly spread the gospel of "sovereignty," a term he prefers to "separatism." Two high points of the period were a 1972 trip to Europe, to confer with French and other leaders, and the release of an economic and political manifesto detailing the Parti Québecois' plans for Quebec. The manifesto called for a Swedish-style social system—including nationalization of essential industries, a guaranteed annual income, and socialized medicine—under an American-style government with a president and supreme court.

In the 1973 general election campaign the Péquistes attacked the Liberals for representing established, English-speaking interests in Quebec, while the Liberals, presiding over a booming economy, ridiculed the idea that Quebec would be better off independent. At the polls on October 29 the Liberals, with 54.5 percent of the vote, took 102 out of 110 Assembly seats. While taking one less seat than it did in 1970, the PQ raised its voting strength by 5.7 percent, to 30.1, and put the Nation Union party into a lowly third position, with only 5.2 percent.

René Lévesque is a short man, five and a half feet tall, with a wiry frame, a sharp, ascetic face, and a likeable manner that is self-effacing in private life but mercurial on the platform. Addressing audiences, he is never at a loss for words or wit, and his hoarse voice runs a range of moods, accompanied continually by gestures of the hands. As Keith Spicer wrote in the Toronto *Globe and Mail* (May 11, 1968), "You sense that the anger contains a bit of theatre, but that essentially it's real. When he talks about the little people . . . René Lévesque is not a phony. He lives and relives their frustrations—and revolts spontaneously." Spicer went on to say of his identification with the downtrodden, "Beneath the rage you glimpse . . . a humiliation born of shared suffering." Elsewhere the Quebec separatist leader has been described as giving "an impression of instant awareness and candid intelligence." Lévesque and the former Louise L'heureux were married in 1947. They have three children, Pierre, Claude, and Suzanne. The Lévesques live in the middle-income Outrémont section of Montreal in a two-story house, the top floor of which they rent out. Lévesque's favorite recreation is swimming.

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LEVINE, JAMES (le-vīn')

June 23, 1943- Conductor; pianist; opera house executive
Address: b. Metropolitan Opera Association, Inc., Lincoln Center Plaza, New York 10023

When James Levine was appointed to the newly created post of principal conductor with the Metropolitan Opera in 1972 he achieved a distinction usually reserved for men many years his senior. A former piano prodigy, Levin began his conducting career in the 1960's as an apprentice, and then as assistant conductor, to the late George Szell of the Cleveland Orchestra. He has guest-conducted many of the leading symphonic ensembles of the United States and Europe, and he has also won acclaim as a concert pianist. Noted especially for his flair for Italian opera, he is widely regarded as one of the most important young men on the contemporary American musical scene. According to a critic for *Newsweek* (August 23, 1971), "Levine's growing eminence derives from his ability to distill vitality, precision, and deft pacing from orchestras, as well as subtly mixing and balancing operatic voice and instrumental music." On May 22, 1975 Levine was appointed music director of the Metropolitan Opera for a five-year period.

James Levine, the oldest of the three children—two boys and a girl—of Lawrence and Helen (Goldstein) Levine, was born on June 23, 1943 in Cincinnati, Ohio. Lawrence Levine, now vice-president of a dress-manufacturing firm with the trade name Le Vine that had been founded by his father, plays the violin. During the 1930's, using the stage name Larry Lee, he was the leader of a dance band. Helen Levine was an actress before her marriage, playing ingenue roles in the Broadway theatre. Levine's maternal grandfather (or, according to some sources, his great-grandfather), Morris Goldstein, was a cantor and composer of Jewish liturgical music.

As a toddler of two or three James Levine was already picking out melodies on the piano, and he could sing before he had more than an elementary conversational vocabulary. At four, when he had not yet learned the alphabet and could barely count to ten, he began to receive formal piano instruction. According to his parents, he was a stutterer as a child, but the speech impairment disappeared after his first few piano lessons. "The finger exercises drove me crazy,

JAMES LEVINE

but I loved to work with scores," Levine told Anna M. Lingg of *Opera News* (December 11, 1971).

Levine worked diligently at the piano throughout his childhood. His parents, who provided much encouragement and a home setting rich in its orientation to music, often took him to performances of the local symphony and opera company, where he would sit attentively with an open score on his lap, conducting energetically with a knitting needle. By the time he was nine, with the aid of a phonograph and a miniature puppet stage, he was producing operas at home, singing and conducting the entire score himself.

Although Levine's musical talent attracted considerable attention, his upbringing wisely avoided much of the unpleasantness that often befalls child prodigies. As he explained to Fern Marja Eckman of the New York *Post* (June 4, 1971): "I was not really anxious to be exposed early, and my parents were very anxious not to expose me. They turned down all offers which smacked of exploitation. I'm eternally grateful. . . . They always encouraged me to do what I wanted and what gave me pleasure. They never pushed me. They didn't give me a sense of having to succeed, but only of making myself happy."

Levine made his professional debut as a pianist at ten, playing Mendelssohn's Piano Concerto No. 2 with the Cincinnati Symphony Orchestra. Over the next few years he performed two or three times a year with the Cincinnati Orchestra, under the direction of Thor Johnson and Max Rudolf. In the summer of 1956 he studied piano with Rudolf Serkin at the Marlboro Music Festival in Vermont. Beginning with 1957 Levine regularly spent his summers at the Aspen Music Festival in Colorado, where he had for one of his teachers the distinguished pianist Madame Rosina Lhevinne. While still in high school he auditioned for the Juilliard School in New York City but was told that he needed further study in harmony and theory. On his return to Cleveland he chose as his teacher the violinist of the La Salle Quartet, Walter Levin.

As part of his musical development, Levine experimented with composing during his teens. Although he found it a "valuable discipline . . . , offering insight into the creative process," he eventually realized that the music he was writing "simply wasn't any good" and saw the distinction between creative talent and ability to reproduce what others had created. "I found that immersing myself in the task of communicating masterpieces was more rewarding for me than turning out bad compositions of my own," Levine wrote in *Opera News* (December 9, 1972).

Convinced that the life of a concert pianist, "going around playing solo concerts on strange pianos . . . in strange towns," would be an unbearably lonely existence, Levine developed a preference for music performed by "ensembles of all shapes and sizes" and became increasingly interested in conducting. "What cinched the matter for me was the summer I spent at Marlboro," Levine recalled in the *Opera News* article. "There was a festival production of *Così Fan Tutte* scheduled, and the staff needed a conductor for the offstage music. . . . The conductor, Carl Bamberger, saw me hanging around all the staging and ensemble rehearsals, so one day he asked if I thought I could handle the job. It may seem curious that they would trust a thirteen-year-old with this job, but . . . I was just about the only one attending rehearsals who wasn't already singing or playing in the opera. This first experience with other musicians convinced me that conducting and ensemble playing were more in tune with my personality than being a solo pianist."

After graduating from high school in 1961, Levine enrolled in the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhevinne, completing the five-year course in twenty-four months. During his summers at Aspen, he studied conducting with Wolfgang Vacano, and it was there, at nineteen, that he conducted his first opera, *The Pearl Fishers*.

In 1964 Levine was a finalist in the Ford Foundation's American Conductors Project. Offered a job as an apprentice conductor by George Szell of the Cleveland Symphony Orchestra, who was one of the judges, Levine immediately accepted. He had already studied conducting under Alfred Wallenstein, Max Rudolf, and Fausto Cleva, but it was his apprenticeship with Szell that really launched his career. As he explained to Louis Snyder of the *Christian Science Monitor* (April 19, 1972), "[Szell] used to test me in his special way. I would stand in a room alone, facing him, and he'd ask me to conduct such and such a piece and sing along with it. 'All right,' he'd say, 'that's the first flute part, now let's have the second clarinet. And what about the accelerando in this passage. . . ?' It was really something, being an orchestra of one before this great fearsome man and going through one's paces. But I came there expecting that, and the result was that we got along well together and he continued to give me all kinds of encouragement and recommendations."

On completing his apprenticeship, Levine became assistant conductor of the Cleveland Orchestra—the youngest in its history. In addition to leading it in an annual concert performance, he also played occasionally with the orchestra as a piano soloist. In addition, at the request of Victor Babin, he worked with students at the Cleveland Institute of Music, where he founded the University Circle Orchestra and served as its musical director and conductor. During summers, beginning in 1965, he served on the faculty of the Aspen Music Festival.

After leaving the Cleveland Orchestra in 1970, Levine fulfilled engagements as guest conductor with virtually every important symphonic ensemble in North America—including the Philadelphia Orchestra, the Chicago Symphony Orchestra, the Pittsburgh Orchestra, the Los Angeles Philharmonic, the San Francisco Orchestra, the Cincinnati Orchestra, the St. Louis Orchestra, the Toronto Orchestra, the Boston Symphony, the Washington National Symphony, and the New York Philharmonic—as well as a number of leading orchestras in Europe. As Stephen Rubin pointed out in his chapter on Levine in *The New Met in Profile* (Macmillan 1974), he became "what is known in the music business as a 'repeater,' being re-engaged, often on the spot, almost everywhere he goes."

On June 5, 1971 Levine made his debut at New York City's Metropolitan Opera, conducting a performance of Puccini's *Tosca,* in which mezzo-soprano Grace Bumbry made her first appearance in the title role. Harriett Johnson of the New York *Post* (June 7, 1971) noted that he "was too enthusiastic at times and drowned out the performers," probably because of "debut jitters," but that "in general he made a healthy impression." In his review in the New York *Times* June 7, 1971), Allen Hughes suggested that "Levine . . . may be one of the Metropolitan's best podium acquisitions in some time. He conducted a performance that was vital, precise, and splendidly paced." Later that summer, Levine conducted three concerts, including a concert version of *La Traviata* with Beverly Sills, at the Hollywood Bowl in Los Angeles, filling in for an indisposed Zubin Mehta.

Under contract as guest conductor of the Met for the 1972-73 season, Levine conducted *Othello, Rigoletto,* and *The Barber of Seville* for a total of some twenty-five performances. On February 16, 1972 he was named the opera's principal conductor, beginning with the 1973-74 season. The post had been newly created by Goeran Gentele, who served briefly as the Met's general manager before his death in July 1972, and by its musical director, Rafael Kubelik. "When they approached me about this job," Levine told Louis Snyder in the *Christian Science Monitor* interview, "I took six months to think about it. . . . My only qualm was whether I was good enough to work in an opera with one of the best reputations in the world."

As principal conductor, Levine spends about seven months a year at the Met, conducting thirty-five to forty performances of four or five operas each season, including one new production. Originally he also had administrative duties as assistant to the musical director. Levine's repertory is said to be as extensive as that of some conductors twice his age. He has concentrated on Italian opera, feeling that it is one genre in which the Met's conducting staff has been inadequate.

During the 1973-74 season Levine conducted *Otello, Il Trovatore, I Vespri Siciliani, Don Giovanni,* and *Salome.* He repeated *I Vespri* in the 1974-75 season and added *Falstaff, Wozzeck,* and *La Forza del Destino.* About the latter production, which Levine helped to stage with John Dexter and Patrick Tavernia, Thor Eckert Jr. wrote in the *Christian Science Monitor* (January 31, 1975): "His whole conception of *Forza* is one of a wide dramatic panoply. Levine's decision to restore the Inn Scene and open up the traditional house cuts gave this *Forza* a deeper dimension." In his review in the New York *Times* (January 19, 1975) Harold C. Schonberg wrote: "[Levine] has learned to control his temperament, and this *Forza* . . . was further testimony that he is made for opera and opera for him."

Levine continues to appear as a guest conductor with other orchestras and as a piano recitalist. In general, critics have commented favorably on the range and technique displayed by Levine in his piano recitals. In June 1974 he made his debut at London's Covent Garden, conducting *Der Rosenkavalier.* His opera recordings include Verdi's *Giovanna d'Arco* (Angel) and *I Vespri Siciliani* (RCA Red Seal). Reviewing the latter, a critic for *High Fidelity* (April 1974) commented that Levine's conducting is "reminiscent of Toscanini at his best" and predicted that "he will be one of the towering Verdi conductors."

During summers, Levine serves as music director of the Ravinia Festival in the Chicago suburb of Highland Park. Since assuming that post in 1973, he has completely revitalized the festival by introducing a wide range of musical events, including lieder recitals and opera performances. Of his achievements at Ravinia, Robert C. Marsh wrote in *High Fidelity/Musical America* (November 1973): "The Levine touch had the mixture of music and magic that produces both artistic and financial successes." Levine also directs the annual May Festival in Cincinnati, which features choral music.

A dedicated technician, Levine elaborated on his views concerning his craft in his article for *Opera News* (December 9, 1972). "How to define a conductor's job?" Levine wrote. "Well, I would say that it begins by accepting the responsibility of trying to produce a performance as faithful to the composer's intention as possible. . . . It means somehow fathoming the depth, breadth, and complexity of the most imaginative impulses of men, many of whom lived hundreds of years ago, retaining the essence of their conception yet making it valid for our time. . . . The conductor must study thoroughly the score he is performing. . . . He must study everything that relates the experience of art to life. Unless a conductor feels strongly that what he has to offer a musical work is perceptive and penetrating, there is no reason for him to undertake it."

Levine continued: "There seems to be two schools of thought about interpretation—that which tends to be literalist, often fostering rather drab readings, and that which embraces originality for its own sake, an approach frequently resulting in a conception inferior to the composer's. I try, God save us, to find something between these extremes."

Critical of the posturing "showman" type of conductor who makes himself the center of public attention, Levine told Rubin, "I want to make myself obsolete in the concert itself. I want to be able to have the conception seem to emanate from the orchestra members who are, after all, the ones with the instruments, instead of from the crazy magician with a stick who is making all the gestures and telling the audience what they ought to be feeling and hearing. I want to get to the point where the audience would have the feeling they didn't see me."

James Levine is a short, rotund, bespectacled young man with small, well-shaped, sensitive hands and longish curly auburn hair. He describes himself as a "marathon talker" and has a jaunty, friendly personal manner and a taste for flashy sports clothes. His apartment, overlooking New York's Central Park, is decorated with Navajo rugs and dinosaur bones. Although he has been keeping steady company with a young woman who is an oboeist, he has no plans for marriage or for any other relationship that might interfere with his consuming dedication to his profession.

As quoted in *The New Met in Profile,* Levine told Stephen Rubin: "I've really been unhappy only a couple of times in my life, and the unhappiness was always musical. . . . When I am musically frustrated, unhappy, unproductive, my personal involvements are miserable. When my music-making is good, they are marvelous. . . . I have one real visionary dream, and I feel that everything I do draws me a little closer to it. Once in a while I hear a performance which is the kind of incredible thing that must have driven composers to keep on writing music despite unbelievable personal adversities. It seems to me there is a key to this which, so far, our system has not provided. I want to try and provide it."

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Who's Who in America, 1974-75

LEWIS, DAVID S(LOAN) JR.

July 6, 1917- Corporation chairman; aeronautical engineer

Address: b. General Dynamics Corporation,
Pierre Laclede Center, St. Louis, Mo. 63105;
h. 41 Trent Dr., St. Louis, Mo. 63124

David Lewis Jr. took over the chairmanship of the General Dynamics Corporation in 1970, when the company was in a severe financial slump. In less than five years he restored profits and dividends and improved the company's public image sufficiently to gain military fighter plane contracts worth close to $6.4 billion from the United States government and some of its NATO allies. General Dynamics was not the first firm indebted to Lewis for its financial advancement. During the 1960's he had been responsible for the expansion of the McDonnell Aircraft Corporation into the commercial aviation industry through its successful merger with the Douglas Corporation. He had spent twenty-four years of his career at the old McDonnell corporation, beginning there as an aeronautical engineer and working his way up to the office of president of the company.

David Sloan Lewis Jr. was born in North Augusta, South Carolina on July 6, 1917 to David S. and Reuben (Walton) Lewis. He has one brother, John E., and a sister, now Mrs. Lucy Lewis Deering. Lewis attended classes at Charleston High School, in Charleston, from 1930 until 1933 and then spent his last year at Columbia High School in Columbia, South Carolina. After studying for three years, from 1934 until 1937, at the University of South Carolina, Lewis attended classes in aeronautical engineering at the Georgia Institute of Technology, where he received his B.S. degree in 1939. His first employment as an aerodynamicist was with the Glenn L. Martin Company in Baltimore, Maryland, where he worked from 1939 until 1946. From Martin he moved to St. Louis, Missouri to become chief of aerodynamics with the McDonnell Aircraft Corporation.

After six years at McDonnell, Lewis was appointed chief of preliminary design. In 1955 he began a rapid rise through the company ranks, serving as sales manager until 1956, manager of projects until 1957, vice-president in charge of project management until 1959, senior vice-president of operations until 1961, and executive vice-president until 1962.

The McDonnell Aircraft Corporation, founded by James McDonnell in 1939, had become a major contractor for the Defense Department in the late 1940's with its construction of the Phantom I and Banshee military aircraft. Continuing its close association with the Pentagon during the 1950's, the firm received contracts to build the F-3H Demon and the F-101 Voodoo jets. In 1962 James McDonnell, who was well into his sixties and still active in all company matters, decided to give Lewis control of the day-to-day operations of the firm.

After taking over as McDonnell's president and chief operating officer, Lewis won a contract from the Defense Department to build the F-4 Phantom jet. As a result of his efforts, the aircraft company virtually doubled in size within a few short years and reaped tremendous profits on the fighter throughout the rest of the decade. Under Lewis' guidance, 3,000 of the projected 5,000 Phantom II jets had been built by 1969, and all of the planes were delivered on time.

In April 1967 James McDonnell entered his firm in the risky commercial airline business by merging with the financially weak Douglas Aircraft Company in California. Douglas, which was having difficulties financing and meeting schedules in the production of its DC-8 and DC-9 commercial airliners, had suffered from a deficit of approximately $27,000,000 in 1966. To restore profitability to Douglas, McDonnell appointed Lewis chairman and chief executive officer of the Douglas division in California in the spring of 1967. Speeding up production on the overdue DC-8's and DC-9's in the Douglas facilities in Santa Monica and Long Beach, Lewis hired 10,000 new employees. He also began new training programs and revamped the division's subcontracting procedures. Instead of just firing the Douglas executives, Lewis incorporated them into the parent company's administrative levels.

While clearing up the DC-8 and DC-9 production snags, Lewis was also engaged in planning for the development of Douglas' DC-10 airbus. He decided to have 50 percent of the planes built outside of the Douglas facilities, 25 percent by subcontractors and the other 25 percent by other McDonnell plants. Lewis' major problem at the time was that Lockheed, the only other company also building an airbus, had begun taking orders for its version of the plane, the L-1011. To persuade the airlines to buy the DC-10 instead, Lewis had to convince them that, despite the problems the firm had had in DC-8 and DC-9 production, Douglas could meet its DC-10 delivery schedules. The first sign of success for Lewis was an American Airlines order for twenty-five planes in February 1968. An American Airlines executive later commented on the deal to a writer for *Forbes* (August 1, 1969): "If it had not been for Dave Lewis, we might have bought the Lockheed airbus. The two planes were almost identical in price and design, but he made the difference."

To counter Lewis' American deal, Lockheed reduced the price of their L-1011 by almost $1,000,000 and sold 144 planes to three airlines. Lewis then took the risk of cutting McDonnell-Douglas' price and sold thirty planes to United Airlines on April 25, 1968. An order for seventeen more planes then came from Northwest and Trans International. Lewis made no new sales, until July 1969, when KLM, Swissair, SAS, and UTA ordered thirty-six planes from McDonnell Douglas. During the negotiations Lewis flew to Europe four times. He later told a reporter, "The number of planes wasn't worth all the fuss. What made it important was that all the other big overseas airlines were watching." As a result of his efforts, McDonnell-Douglas took the lead over Lockheed in the airbus race.

DAVID S. LEWIS JR.

With the major overhauling at Douglas accomplished, Lewis had returned to the St. Louis headquarters in September 1968. Only a year after the merger, Lewis was able to report profits being made by the Douglas division on a monthly basis. Whereas in January 1968 McDonnell-Douglas could report earnings of only $890,000, by January 1969 the company reportedly earned $105,000,000. As quoted in a *Business Week* (January 11, 1969) article, Robert Gintel, a Wall Street analyst at Andresen & Company, commented: "They've performed a minor miracle in putting out the fire at Douglas."

Attracted by the challenge of reviving the financially ailing General Dynamics Corporation, Lewis accepted an offer to become chairman and chief executive officer of that company in October 1970, and six months later he became president. The man responsible for bringing Lewis to General Dynamics was Henry Crown, a board member who, along with several friends, controlled 18 percent of the stock. Crown, once the company's executive committee chairman, had been pushed out by opposition forces on the board in 1965. When he bought back into the company in 1970, he controlled enough stock to earn five seats on the board of directors. Dismayed by General Dynamics' financial difficulties, he began an eight-month search for a new chairman.

After meeting three times with Lewis in Chicago, Crown decided that he was the man for the job. Crown was impressed by Lewis' expertise in production and operating procedures and his conservative approach in financial matters. According to a writer for *Business Week* (October 24, 1970), Crown told James McDonnell at the time, "We need Dave Lewis more than you do." After Lewis was recommended by an executive policy committee, the full board appointed him on October 20, 1970. Some observers felt that Lewis accepted as a result of his disappointment over James McDonnell's refusal to retire from the chairmanship of McDonnell-Douglas.

The year before Lewis took over at General Dynamics the conglomerate had suffered losses of $6,500,000. Profits had been made in coal, asbestos, construction materials, and telephone and submarine manufacturing, but those divisions accounted for only 25 percent of General Dynamics' sales. The company's difficulties stemmed from the heavy losses incurred by the shipbuilding, missile, computer equipment, and commercial aircraft divisions.

While taking control of General Dynamics without the customary mass firing of executives, Lewis did bring in a number of new administrators with good management backgrounds. One such newcomer, Hilliard Paige, the head of General Dynamics' aerospace division, was quoted regarding Lewis' staff appointments in *Forbes* (October 15, 1971): "Dave's smart. He saw he couldn't do it all himself, so he got some help." Among the changes Lewis made in the corporation were the centralization of decision-making, the improvement of procurement procedures and tooling, and the introduction of stricter inventory controls. In mid-1971 he moved the company's headquarters from New York City to St. Louis, Missouri, a location closer to the center of the company's system of widely dispersed divisions. To develop a better balance between the company's defense and commercial interests, Lewis also began a search for profitable acquisitions in the commercial field.

By the end of 1971 General Dynamics had earned $22,000,000 on sales of close to $2 billion. With the company returning to profitability, the appreciative Henry Crown expressed his enthusiasm for Lewis to a reporter: "Over the years, this company had had a knack for assembling fine, well-educated, extremely articulate men who could talk a great game but lacked experience to do it. In David Lewis we now have a man with all those good qualities who also has the experience needed to get the job done at General Dynamics." Under Lewis' leadership the financial situation improved and by 1974 General Dynamics was able to report a net income of $51,600,000.

In what was referred to by journalists and others as the "arms deal of the century," General Dynamics won a multibillion-dollar contract from the Pentagon on January 13, 1975. The contract, seen as a personal triumph for Lewis, called for the building of 650 YF-16 jet fighters for the Air Force at a cost of approximately $4.3 billion. In the past General Dynamics had received considerable criticism for the cost overruns on the F-111, which it had also contracted to build for the military. But the F-111 controversy proved no hindrance to the awarding of the YF-16 contract, especially since the company's new management had proved its ability to turn profits in later years. It was expected at that time that approximately 50,000 new jobs would be created throughout the country as a result of the deal. The Northrop Corporation of Hawthorne, California had also entered the fly-off competition, but the Air Force chose the YF-16 because it had superior maneuverability and because it used a standardized engine, the same employed in the F-15.

Six months later a consortium of four NATO nations—Belgium, the Netherlands, Denmark, and Norway—decided that Lewis' YF-16 was superior to the French Mirage I. General Dynamics was therefore able to look forward to the sale of another 348 planes worth $2.1 billion. The accord concluding the European purchase was signed by Defense Secretary James R. Schlesinger on June 10, 1975. Future purchases by other nations were also expected, with sales for General Dynamics possibly reaching the $15 billion mark. Upon completion of the deals, Lewis remarked, "For stability of the company, you can't beat government business in hard times."

David Sloan Lewis Jr. is a director of the Bank America Corporation and the Ralston Purina Company and a fellow of the American Institute of Aeronautics and Astronautics. He is also a member of the executive committee and the board of governors of the Aerospace Industries Association and a member of the National Academy of Engineering. He holds an honorary degree in business administration from Clarkson College of Technology in Potsdam, New York.

On December 20, 1941 David Sloan Lewis Jr. married Dorothy Sharpe. They have four children: Susan (Mrs. Robert M. Lindholm), David Sloan 3d, Robert, and Andrew. The soft-spoken and unflappable Lewis is five feet nine inches tall and weighs about 165 pounds. His recreations are golfing, swimming, fishing, and hunting. He is an Episcopalian and a Democrat.

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LITTLE, RICH

Nov. 26, 1938- Impressionist
Address: b. 9000 Sunset Blvd., Los Angeles, Calif. 90069; h. 7250 Franklin Ave., Hollywood, Calif. 90046

For more than a decade, Rich Little has charmed, amused, and in some instances, annoyed Canadian and American nightclub visitors and television viewers with his uncannily accurate impressions of such diverse personalities as Perry Como, Orson Welles, Tiny Tim, Henry Kissinger, Carol Channing, and Vice-President Nelson A. Rockefeller. Generally considered to be one of the most inventive members of a talented club that includes Frank Gorshin, John Byner, and David Frye, Little was once described as the "most accurate, original, daring and dependable impressionist this side of Xerox." A former disc jockey and one-time radio talk show host, the Canadian impressionist has taken his act to night spots, theatres, college campuses, and fairs in Australia and Great Britain as well as in North America. In the autumn of 1975 NBC announced that Rich Little would star in a new variety series, scheduled to begin the following January.

"Things started to go well for me when I learned to keep myself in the act," he explained to Jesse Kornbluth in an interview for *New York* magazine (June 16, 1975). "When I used to take it all seriously—when I used to turn and come back as Burt Lancaster—the impression became so intense that I didn't entertain the audience as much. . . . Now I keep some Rich Little coming through. It's better to have fun with the impressions, to giggle, to throw away a funny line," he added. "If I have fun, the audience has fun; that's the key."

Richard Caruthers Little was born in Ottawa, Ontario, on November 26, 1938, to a distinguished Canadian family. One of three sons born to Lawrence Peniston Little, a physician, and Elizabeth Maud (Willson) Little, he is a third-generation Canadian of English and Irish descent, and two of his ancestors served in the Canadian government. John Willson represented Wentworth in the Upper Canada (now Ontario) parliament in the 1820's; William Caruthers Little, Rich Little's great-grandfather, was M.P. for South Simcoe, Ontario from 1867 to 1881.

Even as a child Rich Little was interested in performing or acting. "I wanted to be a cowboy, then a film star," he told Kornbluth. "I was a big fan of Alan Ladd. I got his voice down and went around wearing cap guns and dressing up as Shane." He eventually persuaded his parents to enroll him in Julia Murphy's drama class at the Ottawa Little Theatre. During his youth he appeared in dozens of amateur productions at the Little Theatre and appeared in two documentaries produced by Crawley Films, Ltd.

While a student at Lisgar Collegiate, a secondary school in Ottawa, Little began impersonating Clarence Bell, the school's principal, and some of its teachers. "Bell was a natural," he told Kornbluth. "He looked like W. C. Fields, had a bulbous nose, a lisp, a funny walk. I never thought about doing impressions, but I found myself talking like Mr. Bell one day and the kids said, 'Hey, that's perfect.' So I started drawing crowds at recess doing Clarence Bell." After school, Little and a friend, Geoff Scott, teamed up to perform at dinner meetings of the Shriners, the Knights of Columbus, and other fraternal organizations. Little's impressions, particularly those of Jimmy Stewart and Gary Cooper, were enthusiastically received.

After graduating from high school in 1957, Little worked briefly as a relief announcer for a small local radio station and then signed on as a disc jockey at CJET in Smith Falls, Ontario. There he embellished his between-records patter with vocal impressions of Canadian and American show business personalities. As a sideline, he continued to perform at organizational dinners. Taken by Little's uncannily accurate impersonations, Gib Kerr, the owner of Spotlight Studios in Ottawa, agreed to manage the promising young entertainer. Within a few years, Rich Little was one of the top nightclub performers in Canada.

In addition to giving his nightclub performances, Little appeared regularly on such television programs as *Telescope, Take 30,* and *Show of the Week,* the CBC's weekly variety show. For one *Show of the Week,* in June 1965, Little staged "Liberace in Wonderland," a spoof of Lewis Carroll's *Alice's Adventures in Wonderland.* In the guise of such performers as Jack Lemmon (the March Hare), Kirk Douglas (the Cheshire Cat), and Jack Benny (the Queen of Hearts), Little played every role. His occasional radio appearances included an annual April Fool's Day marathon in which he took over the entire broadcasting schedule for the day. Under Little's skillful direction, "Jimmy Durante" emceed the morning show; "James Mason" was a rock 'n' roll disc jockey; "Walter Cronkite" broadcast the news; and "Elvis Presley" hosted an afternoon program. Little's impersonation of the popular singer was so exact that some 500 autograph-hungry Presley fans besieged the station. His own radio program, the *Rich Little Show,* was broadcast on Sunday evenings by CBC, in the mid-1960's.

RICH LITTLE

Unlike most Canadian impressionists, who preferred to mimic such uncontroversial stage personalities as Al Jolson and Eddie Cantor, Rich Little chose to lampoon Canadian politicians. Taking his cue from such American comedians as Vaughn Meader, the impressionist whose record album satirizing President John F. Kennedy and his family was an overnight hit, Little recorded several comedy sketches featuring the voices of prominent Canadian political figures, including Prime Minister John G. Diefenbaker and his successor, Lester B. Pearson. Released by Capitol Records of Canada in January 1963, *My Fellow Canadians* was reportedly the best-selling LP in the history of Canadian recording. Little's second LP for Capitol Records of Canada, *Scrooge and the Stars,* a retelling of Charles Dickens' *A Christmas Carol* in twenty-two voices, was issued early in November 1963. A few weeks later, the record was quietly withdrawn from circulation after the assassination of President John F. Kennedy on November 22 of that year. Little had cast Kennedy as the Spirit of Christmas Present and part of the dialogue, delivered in the President's familiar, confident tone, read: "Scrooge, my life upon the globe is brief; it ends tonight. In fact, it ends as fast as you can say your name."

In December 1963 Little played his first engagement in the United States, at Guy Lombardo's Port-o-Call, an inn and country club in Tierra Verde, Florida. A month later he broke into American television as a featured guest on the *Judy Garland Show.* That engagement led to television appearances on the *Ed Sullivan Show,* the *Jackie Gleason Show,* the *George Burns and Gracie Allen Show, Mike Douglas,* Steve Allen's syndicated late-night talk show, *Hollywood Palace,* and other comedy and variety programs. Commenting on one of Little's many appearances on *Hollywood Palace* for *Variety* (April 15, 1964), one reviewer singled out Little's routine, in which he mimicked British actor James Mason's futile attempts to teach a group of Hollywood actors to recite Shakespeare, as "one of the show's top highlights."

During the 1966-67 television season, Little became a regular on *Love on a Rooftop,* the short-lived ABC-TV situation comedy series starring Judy Carne and Peter Deuel. In that series, he played a zany next door neighbor whose get-rich-quick schemes ranged from a drip-dry wedding dress for movie stars to a dial-a-joke service. "I took an awful drop in money, but I figured I had to take a chance," he told Bruce Lawson in an interview for the Toronto *Globe and Mail* (August 25, 1966). "I realized that impersonation was a bit of a dead end. Where do you go from there? Unless you go into TV and eventually into movies." Although the show was canceled after its first season, Little's witty characterization led to frequent appearances on the *Tonight Show* starring Johnny Carson. His impression of Carson, which includes a take-off on the talk show host's nightly monologue, is one of his most popular routines.

In addition to fulfilling his heavy television schedule, Little continued to travel the nightclub circuit, playing to sold-out houses at such popular night spots as Harrah's Club, a gambling casino in Las Vegas, the Golden Nugget Casino in Sparks, Nevada, the Sherman House in Chicago, the Chateau Laurier in Ottawa, Ontario, and the Purple Onion in Toronto. By the mid-1960's he had increased his repertory of voice impressions to more than 120, including a number of singers, among them, Robert Goulet and Anthony Newley. In a review of Little's act for the Toronto *Globe and Mail* (March 15, 1967), one critic commended the "accuracy" of the entertainer's "razor-sharp" vocal impressions: "The woods are full of performers who can mimic Wayne and Bogie and the others with some degree of fidelity. Mighty few of them are good singers, as Little is; and fewer still can combine song and mimicry."

Others preferred his stinging political satire. Dennis Braithwaite, a columnist for the Toronto *Globe and Mail,* was especially taken by Little's version of *Macbeth,* which featured "John Diefenbaker" in the title role, with "Lester Pearson" and "Tommy Douglas," the leader of the New Democratic Party, as the first and second murderers. "We are twice blessed in this country; our principal statesmen are both naturally comedic figures and in Rich we have a genius of mimicry with imagination enough to see this, and the guts and satiric power to make something wonderful out of it," he wrote in his column of May 4, 1966. "Taking off movie actors or Ed Sullivan is one thing, a thing Rich is good at, better than anyone else doing imitations today; holding the Prime Minister and his flamboyant rival up for all to see as figures of classic buffoonery, implausibility and lovable ineptitude is something else, something requiring a talent not unworthy of Swift."

Although most critics agreed with Braithwaite's estimation of Rich Little, the comedian's irreverent impersonations of such American politicians as Senator Hubert H. Humphrey, Senator George S. McGovern, and President Lyndon B. Johnson occasionally outraged chauvinistic critics. In May 1967, for example, Little was blasted by Frank Farrell, a columnist for the New York *World Journal Tribune,* for his impersonation of President Johnson crooning a parody of the then-popular song, "Something Stupid." The tag line—"And then you go spoil it all by saying something stupid like Vietnam"—infuriated the conservative newspaperman. "If little Rich or Rich Little or whatever his right British names are, wishes to trample on the American flag, or editorialize on our foreign policy, he should do it in Canada," he wrote in his "Night Beat" column of May 2, 1967. On the other hand, Earl Wilson, the syndicated columnist for the New York *Post,* singled out the routine as the comedy highlight of Little's act. Nevertheless, because of the attack and its accompanying negative publicity, Little's agent and the management of the Copacabana mutually agreed to cancel the remaining week of his engagement.

Although he has bought some tailor-made scripts for television appearances, Little usually writes most of his material. To keep abreast of current trends, he constantly revises his routines. The Watergate affair and other Nixon Administration scandals provided the imaginative young comedian with a rich lode of material. In the midst of public arguments over the ownership of the Presidential tapes, Little wrote a routine in which the President denied complicity in the disappearance of certain incriminating tapes. "Let me say this," Little intoned in Nixon's brooding voice, "I don't have the tapes. Honest. Uh, the last time I saw those tapes was when Euell Gibbons came over for dinner. He said they reminded him of, uh, wild hickory nuts." Admittedly uncomfortable with his Nixon impersonation, Little contends that the former President is "the most difficult voice" in his extensive repertory. "I've never heard anyone who can do him dead-on," he told Bob Lardine in an interview for the New York *Sunday News Magazine* (May 12, 1974). "I certainly can't get him 100 percent, so I exaggerate his voice in certain places. David Frye imitates him best, but I don't believe he has it down accurately either."

To create a new impersonation, Little carefully observes the celebrity and listens to his voice on tape. "After listening to it carefully, I'll take one sentence from the tape and try to duplicate it on another tape with my voice," he explained to Lardine. "Then I'll listen to both and see how close I come. Usually, I find that I miss quite badly. So I'll leave it for a day or a week, and then try it again. I may do it while driving my car or shaving. But I'll keep at it until I'm completely satisfied." It took seven years to perfect his impression of Frank Sinatra; several minutes to mimic Truman Capote's high-pitched, impudent voice. The comic once described James Mason's distinctive voice as being "all in the teeth, all out front." "Every 's' becomes 'sss,'" he told one interviewer. "[Mason] can forcefully convey decay and corruption with his voice alone." According to Little, John Wayne, another early impression, is characterized by a "dull, rasping, almost proudly unmusical" voice and a peculiar walk which is "almost a parody of a woman's walk: swivel-hipped, with a bit of a sway, one foot dragging a little." Although he is constantly adding to his repertory of voices, there are some celebrities, among them Bob Hope, Lee Marvin, and George Jessel, whom Little will not attempt to imitate. "They've been done so expertly by others that I figure it's a waste of time trying them," he once explained.

In recent years Rich Little has headlined in such top nightclubs as the Empire Room of the Waldorf-Astoria Hotel in New York City, the Coral Ballroom of the Hilton Hawaiian Village in Honolulu, the Palmer House in Chicago, and the Sands Hotel in Las Vegas, where he earned a standing ovation for his impersonations of President Gerald R. Ford, Walter Cronkite, Jack Benny, and singers Tom Jones, Neil Diamond, and Jerry Vale. He is a frequent guest on *Hollywood Squares*, the popular celebrity-studded syndicated television quiz show. Little recently devised a Christmas season television special based on *A Christmas Carol*. Unproduced to date, this version features "W. C. Fields" as Scrooge, "Paul Lynde" as Bob Cratchit, and "Robert Goulet," "Anthony Newley," and "Tom Jones" as street singers.

The *Rich Little Show*, an NBC-TV pilot-special broadcast on September 3, 1975, was so successful that a few months later network officials scheduled a variety series starring Rich Little as a midseason replacement. "The versatility shown in his skit-playing indicated that Little has reached the stage where he can carry a show on his own, buttressed by guests," one reviewer noted in *Variety* (September 10, 1975). "His impressions, of course, are astonishing . . . and the most persuasive segment of the show came midway when he chatted with the audience about the reactions he has gotten from people he does in his act. He did tend to do too many familiar carbon copies on the hour, but did them so well the impact did not suffer."

A rangy six-footer with graying black hair and brown eyes, Rich Little bears some resemblance to Jack Lemmon, the actor. For relaxation, he tinkers with electronic equipment. "Nothing fascinates me more than figuring out how to attach my hifi to a fishbowl or something," he told one interviewer. Little and his wife, the former Jeanne E. Worden, whom he married on October 16, 1971, live in Hollywood, California. Although he plans to devote more time to his acting career in the future, he enjoys doing impressions. "I've never been one of those people who did impressions because I wanted to be other people, because I wasn't happy with my own personality," he explained to Leo Seligsohn in an interview for *Newsday* (July 13, 1975). "It never became an obsession. . . . I've always felt that if you don't have fun with it and then turn it off, it'll drive you a little crazy."

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LOMBARDO, GUY (ALBERT)

June 19, 1902- Band leader; impresario
Address: b. 157 W. 57th St., New York 10019;
h. 710 S. Grove Street, Freeport, N.Y. 11520

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1946.

Guy Lombardo, who has been playing professionally for more than half a century, holds the longevity record for continuous popularity as a bandleader in the United States. He still maintains a full schedule of performances before sold-out audiences, makes recordings, produces a lavish musical in the outdoor theatre at Jones Beach, Long Island every summer, and waves the baton every New Year's Eve at the Waldorf-Astoria hotel in New York City for affluent and enthusiastic dancers of the geriatric generation. An entrepreneur as well as a musician, Lombardo owns a popular restaurant on Long Island among other enterprises and often serves as an official and observer at speedboat races, a sport in which he was once a champion.

Born Gaetano Albert Lombardo on June 19, 1902 in London, Ontario, Guy Lombardo is the eldest of seven children born to Gaetano and Lena (Paladino) Lombardo. His father, an Italian immigrant tailor who had studied music as a child, wanted all of his children to have a musical education. For each of his five sons he selected a different instrument. "I got the violin because I was the oldest," Guy Lombardo told Sally Quinn in an interview for the Washington *Post* (December 31, 1970). "And the violin player is always the leader. That's why I'm the leader." After classes at St. Peter's, a Roman

GUY LOMBARDO

Catholic parochial school Guy attended from 1909 to 1920, he and his brothers took music lessons and practised their instruments. By the time he was ten, Guy and his younger brother Carmen, a flutist, were performing duets at garden parties, church socials, and family get-togethers.

Two years later, an eleven-year-old pianist named Fred Kreitzer, a friend of the brothers, joined the group. Lebert Lombardo, a drummer and trumpet player, was recruited in 1917, followed in 1919 by saxophonist Fred Higman and pianist George Gowans. Encouraged by their local success, the band attained semi-professional status by playing one-night stands at nearby Lake Erie resorts during the school year and full time at local roadhouses during summer vacations. To round out his band, Lombardo added three more musicians in 1923.

In the early 1920's the band appeared regularly at the Winter Garden dance hall in London, Ontario and filled in occasionally at a local vaudeville theatre. Impressed by the band's mellow sound, a female vocalist on the vaudeville circuit convinced Lombardo to audition for her agent in Cleveland, Ohio. Hoping to break into radio, the band members left Canada in 1924 for minor engagements in the Cleveland area. They eventually landed a job at the Claremont Cafe, a roadhouse outside Cleveland, and it was there that the distinctive Lombardo style evolved.

"The owner of the Claremont was a man named Louis Bleet, and he knew the band business from A to Z," the bandleader explained to Gene Lees in an interview for *High Fidelity* (April 1974) magazine. "We had just enough brains to listen to him. He taught us to play softer and play slower. He schooled us for a year. So when the real break came, we were ready for it." To attract more customers to the Claremont, Lombardo persuaded radio station WTAM to broadcast his performances without pay. Among the Claremont's regular patrons was Jules Stein, the head of the Music Corporation of America (MCA), a talent agency which, at that time, specialized in booking bands. Lombardo signed with the agency in the late 1920's, thus becoming one of the first clients of MCA, now one of the biggest agencies in the American entertainment industry.

Booked into the Granada Cafe in Chicago in 1927, Lombardo changed the name of his band from "Guy Lombardo and Company" to the more impressive "Guy Lombardo and his Royal Canadians." Because the band was competing with many popular jazz groups, business was poor until Lombardo persuaded Al Quodbach, the club's owner, to broadcast from the bandstand over radio station WBBM. Accustomed to the heavy beat and improvisational solos of Dixieland, then the rage in Chicago, listeners were entranced by the lilting, melodic, danceable music of the Royal Canadians. Music enthusiasts, including many big-time gangsters of the Prohibition era, descended on the club. "I look back on that day in Chicago when at 5 P.M. in the afternoon we were absolutely unknown and the next morning we were like the Beatles," Lombardo told Sally Quinn. "It was the right day, the right time and the right type of music."

Eager to cash in on the band's rapidly growing popularity, Wrigley Chewing Gum and Florsheim Shoes offered to sponsor a radio program on a regular basis. By the end of 1928 the Lombardo band was so popular that it was earning $4,000 for a week's engagement at Chicago's Palace Theatre. After seeing a performance there, Ashton Stevens, the music critic of the Chicago *Herald & Examiner*, called the Royal Canadians "the softest and sweetest jazzmen on any stage this side of Heaven." With a slight variation that accolade became the Royal Canadians' motto, and Lombardo is still universally known for producing "the sweetest music this side of Heaven."

In October 1929 Lombardo made his first appearance in New York City's then posh Roosevelt Hotel and simultaneously began broadcasting over the CBS radio network. Despite the stock-market crash, dancers continued to jam the Roosevelt Grill, which was enlarged to accommodate the Royal Canadians' fans. Engagements followed at other nightclubs, such as the Starlight Roof at the Waldorf-Astoria Hotel in New York City, and in dance halls and theatres across the country. On each of his radio broadcasts, sponsored by several well-known companies, he customarily introduced a new song, and during the 1930's, a Lombardo endorsement of a tune practically guaranteed that it would become a hit. Music historians estimate that the bandleader was responsible for some 300 hit songs, making him the undisputed hit maker of the Depression decade.

On December 31, 1929 Lombardo inaugurated what was to become an American institution when he welcomed in the New Year on his network radio show. Since that date, he has annually hosted the New Year's arrival for vast numbers of radio listeners and television viewers throughout the United States and the world. Lombardo explained his affinity for the holiday to Sally

Quinn: "I always think on New Year's Eve of faraway fields. Somehow they seem greener. . . . I always think that in the New Year the Vietnam thing will be over, there will be sanity on the campuses, people will stop hating each other and we'll get rid of inflation." In 1973 the Royal Canadians' New Year's Eve show, telecast by CBS, earned a respectable 18.2 Nielsen rating, well ahead of its nearest competitor, the hard rock group Three Dog Night, on NBC. When Guy Lombardo played "Auld Lang Syne," his theme song, at midnight on December 31, 1974, it marked the forty-sixth consecutive time that he had welcomed in the New Year with the Robert Burns classic.

During the 1930's and 1940's, the Royal Canadians were among the top money-making bands in the world, earning as much as $1,000,000 a year. At the height of his popularity, Lombardo was listed among the nation's ten best-dressed men and was fondly described as the "Lothario of Music" and the "Adonis of Band Leaders." Engaged by the top clubs, hotels and theatres across the United States and Canada, the band also appeared in a number of musical films for MGM and Paramount, among them, *Many Happy Returns* (1934), *Stage Door Canteen* (1943), and *No Leave, No Love* (1946). Successively under contract to the Columbia, Decca, and Capitol labels, the Royal Canadians have recorded and sold more discs than any other artist. Since the release of their first hit single, "Little Coquette," in the late 1920's, the band has sold more than 100,000,000 recordings. Its single "Auld Lang Syne" and Christmas LP alone account for 100,000 in sales annually.

Although the "big band" era came to an end in the late 1940's, Lombardo's popularity never waned. Adhering to the mellow Lombardo style he developed in the 1920's, he has survived the onslaughts of jazz, blues, swing, bebop, calypso, country and western, folk, and rock. In an interview for *Newsday* (July 26, 1971), the band leader outlined the reasons for his perdurability to Stan Isaacs: "We've always had a sound of our own. It's a pure sound. No tricks. You always know the melody."

At the same time, the band has kept pace with the times, even adding the twist to its repertory when that dance was a craze in the early 1960's. "We've enhanced the sound," he added. "We've made it a highly diversified band by adding new instruments. And always we've adapted and played everything." Gene Lees disagreed with Lombardo's assessment of his continued success. "The band is a sort of living antique," he wrote in his *High Fidelity* magazine piece, "a monument to and a memory of an era and styles and thinking that vanished very long ago." According to Lees, the band has made only two concessions to the modern age: an amplified guitar and an electric piano.

From the beginning of his career, Lombardo has been denounced by jazz buffs and by some music critics for what they deplore as his "simple," "syrupy," and "saccharine" style. Dubbed the "Schmaltz King," and the "Prince of Wails," he was regularly crowned *Downbeat's* "King of Corn" until 1942, when he lost the title to Spike Jones. Lombardo, however, remains serenely impervious to ridicule. "Guy can ignore people who call his music syrupy slush for just the same reasons that old Henry Ford could ignore people who called his cars Tin Lizzies," an admirer once remarked, as quoted by the *New Yorker* (January 5, 1957). Besides the "great silent majority of music lovers" of all ages, his fans included Louis Armstrong and Louis Prima.

For years a brass and reed choir, the Royal Canadians stopped using strings in the early 1930's, when Lombardo exchanged his violin for a baton. An unusually close-knit organization, the band formed around the nucleus of the original group from Canada, which included Lombardo's brothers, Carmen, Lebert, and Victor. His younger sister, Rosemarie, was an occasional vocalist with the band for six years during the 1940's. In recent years, however, there have been some personnel changes. Carmen, a songwriter, arranger, and Guy's right-hand man, died in 1971; the youngest brother, Victor, left to form his own band. When George Gowans retired in 1971, Lebert's twenty-two-year-old son, Bill Lombardo, took his place as the band's drummer.

A demanding conductor, Lombardo never deviates from the written score and expects each performance to be of high professional quality. "His standards are high," an unidentified band member told Phil Santora in an interview for the New York *Sunday News* (December 26, 1971). "If we play in Chicago or a little hamlet in the sticks it makes no difference. We go all out. No substitutes. The customers paid for Lombardo and Lombardo they get."

The Royal Canadians work about forty-seven weeks out of the year, traveling by bus and playing one-night stands on college campuses and in small towns. While logging its 60,000 miles annually on the road, the group performs seven nights a week instead of the usual six. "We work out the schedule so no one gets tired and, besides, we honestly enjoy what we do," Lombardo has said. The Canadians' schedule includes a number of three- or four-week engagements at major nightclubs in New York City, Miami Beach, Los Angeles, San Francisco, Las Vegas, and Toronto, and an occasional Caribbean cruise.

At the behest of Robert Moses, the New York City parks commissioner and chairman of the Jones Beach State Parkway and Bethpage Park authority, Lombardo took over the operation of the state-owned Marine Theatre at Jones Beach in 1954 to produce summer entertainment for New Yorkers. Despite his lack of experience as a theatrical producer, Lombardo's knowledge of boats and other aquatic craft was an invaluable asset. Over the years he has selected plays appropriate to the background scenery of Zach's Bay lagoon as well as to the semi-circular theatre's dockside stage. "There is no theatre in the world like this one," he explained to Jack Altshul in an interview for *Newsday* (June 20, 1973). "If you have a water scene in a regular theatre, you paint in the water. We've got Zach's Bay and the moon is genuine and there are things we can do that are just impossible anywhere else."

For the first and second summers, Lombardo chose *Arabian Nights*, a musical extravaganza with music and lyrics by Carmen Lombardo. Starring the *heldentenor* Lauritz Melchior and members of the New York City Ballet, the show featured two elephants, a wooden whale with blinking eyes, and an authentic Chinese junk. Jerome Kern's *Showboat*, his second production, included a real showboat that cruised into sight from offshore and moored at the levee. Reviewing *Showboat* for the New York *Herald Tribune* (June 22, 1956), Paul V. Beckley noted that the show had such "pace, variety, vivid costumes, bounce, vitality, and air of frolic [it] makes one wonder if the production ever should have been performed indoors." Among the other hits he has produced are *Song of Norway, Hit the Deck, Paradise Island, Around the World in Eighty Days, Mardi Gras, South Pacific, The Sound of Music, The King and I,* and *Carousel. Fiddler on the Roof,* the 1974 production starring Norman Atkins as Tevye and Geraldine Brooks as Golde, had an advance sale of more than $200,000, the largest in Lombardo's twenty-one seasons at the theatre.

Always a showman, Lombardo added a new feature to his Jones Beach productions in 1967. After every performance, he invited the audience to come to the Schaefer Music Tent adjoining the theatre for one and one-half hours of free dancing to the "sweetest music this side of Heaven." Every evening thousands of people of all ages take advantage of the opportunity to dance to such Lombardo standbys as "Boo Hoo," "Did You Ever See a Dream Walking?" and "Ain't She Sweet?" and to more contemporary tunes, including "Moon River," "Lara's Theme," and "Country Roads." The most popular number, however, is a medley of "Little Coquette," "Harbor Lights," "The Object of My Affection," and "Time on My Hands."

The Jones Beach Theater is only one of Lombardo's many enterprises. In addition, he has financial interests in real estate, oil properties, and the Lombardo Music Publishing Company, and part ownership of a 5,000-acre land development near Tampa, Florida. He also owns a 49 percent interest in Guy Lombardo's Port-O-Call, an inn and country club at Tierra Verde, Florida, where the Royal Canadians play for several months each winter. Since 1949 he has owned and operated East Point House, a popular waterfront restaurant in Freeport, Long Island. These ventures are handled through four family-owned corporations headquartered in the Brill Building on "Musicians' Row" in New York City.

A youthful looking man with boundless energy, Guy Lombardo stands five feet four inches tall and weighs about 165 pounds. He has graying black "patent leather" hair that he combs straight back. A speedboat racing enthusiast since 1939, Lombardo won the Gold Cup in 1946 and the President's Cup and the Silver Cup in 1952. From 1946 to 1949 he was the reigning national champion. Before his retirement from the sport in the late 1950's, he had won every major trophy in the field. Concerned that speedboat racing is no longer a sport but a dog-eat-dog business, he urged limitations on horsepower for hydroplanes and suggested a ban on exotic fuels and on hot-rod modifications on the engines.

On September 8, 1926 Guy Lombardo married Lilliebell Glenn, who was one of his first fans in Cleveland. The couple, who are childless, live with several dogs and cats in a waterfront home in Freeport, Long Island, not far from the homes of the other Lombardos. As he told Sally Quinn, "We're a clannish family. We stick together. We don't entertain. After all, that's what I do for a living."

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LONGWORTH, ALICE ROOSEVELT

Feb. 12, 1884- Socialite
Address: c/o Decatur House Council, 748 Jackson Place NW, Washington, D.C. 20006

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1943.

"Washington's other monument," as one wag has called her, is the ninety-one-year-old daughter of President Theodore Roosevelt, Alice Roosevelt Longworth, who has been on the District of Columbia scene since the 1890's and whose place in the limelight has been won by colorful behavior, brilliant conversation, and irreverent wit in addition to her inherited position near the center of national power. Mrs. Longworth sees her "eternal youth" as "arrested development", but close observers disagree, crediting her, as one put it, with "eternal development and arrested youth." In either case, her story provides an interesting vantage point for viewing American political and social history from the Gay Nineties onward.

Alice Roosevelt Longworth, whose present last name derives from her marriage to late Congressman Nicholas Longworth, was born Alice Lee Roosevelt at 6 West Fifty-seventh Street in New York City on February 12, 1884. In the same house two days later both her mother, Alice Hathaway (Lee) Roosevelt, and her paternal grandmother, Martha Roosevelt, died, of Bright's disease and typhoid fever respectively. Anna Roosevelt, Alice's aunt, acted as her surrogate mother until Theodore Roosevelt married his second wife, Edith Kermit (Carow) Roosevelt, and the family went to live at Sagamore Hill in Oyster Bay, Long Island. Roosevelt's second marriage provided Alice with four brothers and a sister, but she always had a sense that she was different from her half-siblings, especially when she was visiting her maternal grandparents, the wealthy Lees of Boston, who, she admits, "spoiled" and "made much of" her, to her "heart's content."

Because of an apparently congenital bone weakness in the Roosevelt family, Alice was treated as an orthopedic case until she was thirteen. Nights, her feet were stretched with a steel device to strengthen her metatarsal bones. Days, she wore steel braces from knee to ankle, so that she was constantly in danger of falling, and long after such devices had been discarded she was, out of habit, cautious in walking. When Theodore Roosevelt was appointed to the Civil Service Commission, in 1889, the Roosevelts moved to Washington, where Alice met her first President, Benjamin Harrison. Aside from brief attendance at a Washington public school, she was educated at home, by governesses and tutors.

In 1895 the family moved back to New York City, where Theodore Roosevelt became president of the police board, a position that became his springboard to prominence in New York state Republican politics. Alice's interest in politics grew apace with her father's involvement in the Republican party. The 1896 Presidential election, in which William F. McKinley was elected, was the first she followed avidly. After the Spanish-American War, in which his assault on San Juan Hill as leader of the Rough Riders made him a national hero, Roosevelt was elected governor of New York and the family moved to Albany.

When Roosevelt was elected Vice-President of the United States on the Republican Presidential ticket headed by William F. McKinley in 1900, the family prepared for another move to Washington. In 1901, while they were still in the process of moving, McKinley was assassinated, and Roosevelt became the twenty-sixth President of the United States. Alice's reaction to the news of her father's ascendancy was, as she has recalled, "sheer delight." She had been "making magics" in hopes of such an event, she admitted in her book of memoirs, *Crowded Hours* (Scribner, 1934): "I was as superstitious as any savage and as ruthless, and during those days I was making magics. From the time my father was nominated to the Vice-Presidency, I made magics as busily and believingly as any primitive man. So when the news came it brought not only a shock of horror at the crime but also a sense of fulfillment."

Alice entered the White House a high-spirited, willful seventeen-year-old who, she says, "looked upon the world" as her "oyster." Her debut, or coming out, in January 1902, was a major social event which she pretended to find "personally humiliating" because punch was served rather than champagne, but her Aunt Corinne testified that Alice really "had the time of her life," with "men seven deep around her all the time." In defiance of her father she began to smoke cigarettes soon after she "came out." Also rebelliously, she frequented the ostentatious parties of the upstart new rich—abhorred by Teddy Roosevelt—on their estates in Newport, Rhode Island, and she was so daring as to motor back to Washington unchaperoned with the daughter of the Russian Ambassador, Marguerite Cassini, in the latter's automobile.

ALICE ROOSEVELT LONGWORTH

The then aborning "yellow" press followed those and her other public activities, including her purported romance with Prince Henry of Germany, assiduously, because the apotheosis of a domestic princess was the choicest of the kind of grist it was then hungry for. Richard March Hoe's octuple rotary printing press, known as "Hoe's lightning," had just come into use, making possible the quickly printed, large-circulation, kitsch-and-scandal-mongering metropolitan daily. As James Brough wrote in his biography of Alice, *Princess Alice* (1975), "She was as welcome as manna from heaven to the entrepreneurs of a brand-new American industry which as yet had no name; communications was a much later word for it."

Competing newspapers, especially Pulitzer's New York *World* and Hearst's *Journal*, reported every glamorous or glamorizable aspect of Alice's life, from her social life to her wardrobe. Her favorite color outside of white, the papers reported, was a certain shade of gray-blue, and "Alice blue" became a popular hue across the United States. "Alice Blue Gown," inspired by her, became a popular song, and it and/or "Alice, Where Art Thou" was played at her public appearances.

If anything went against Teddy Roosevelt's progressive-populist grain more than Alice's hobnobbing with European aristocracy, it was her predilection for the company of the American plutocracy, whom he resented for their vulgarity as much as for their "public-be-damned" attitude. "Alice has been at home very little," he wrote to Corinne Roosevelt on one occasion, "spending most of her time in Newport and elsewhere, associating with the Four Hundred." Owen Wister, the novelist, once asked Roosevelt, "Isn't there anything you can do to control Alice?" The President answered, "I can do one of two things. I can be President of the United States, or I can control Alice. I cannot possibly do both." But, although she herself thought she was "a liability child" rather than an asset to her father politically, there was every indication, as James Brough wrote, that "the attention she received as the reigning belle of the new America only increased his popularity with the mass of the electorate, though millionaires cried outrage as he put his program for curbing the trusts into effect."

In 1905, after her father had won election as President in his own right, Alice went with Secretary of War William Howard Taft and others, including wealthy Ohio Representative Nicholas Longworth, on a tour of Hawaii, the Philippines, Japan, China, and Korea. Longworth and Alice announced their engagement at the end of the four-month trip, and they were married on February 17, 1906. Nick Longworth was a more conservative Republican than Roosevelt, but their political differences never reached the point of animosity. Longworth was a music lover, a violinist of professional calibre, and Alice learned to appreciate what she called serious music through him.

At home the Longworths held poker parties which lasted through the night, but generally, with marriage, Mrs. Longworth began devoting less time to social life and more to political activity. The 1912 election placed her in an awkward position. Her father, who had maneuvered the nomination of William Howard Taft for the Presidency in 1908, but who had become unhappy with Taft's conservative Administration, formed insurgent Republicans into the Progressive party, also known as the Bull Moose party, to oppose him in 1912. Mrs. Longworth wanted to campaign for her father, the Progressive candidate, but she refrained out of fear of jeopardizing the reelection of her husband, a regular Republican. As it turned out, both Theodore Roosevelt and Nicholas Longworth lost their 1912 campaigns. (Longworth won back his seat two years later.) Taft also lost the Presidential election to the Democratic candidate, Woodrow Wilson.

In general, Theodore Roosevelt's causes were espoused by his daughter. When Teddy advocated United States intervention against the Germans in World War I, she did likewise, even though her husband's German-American district was alienated by Roosevelt's position. After the war, Roosevelt opposed American membership in the League of Nations, and, following his death in 1919, Alice carried on his campaign against it, and the Longworth house in Washington became a meeting place for the Congressional opponents of the League, chief among whom were Senators Reed and Borah.

At the time of the League debate Mrs. Longworth is reported to have said of anti-League newspaper magnate William Randolph Hearst: "His stand on the League of Nations would make me cheer him were he the devil himself." James Brough recounts that when President Wilson returned from his trip to Europe on behalf of the League "she stood on the sidewalk as Wilson's limousine passed by, mouthing curses at him, with her fingers bent in evocation of the evil eye. 'A murrain on him!' she repeated in the archaic call to Satan to strike a foe with pestilence."

Nicholas Longworth was elected Speaker of the House in 1924, a few months after Mrs. Longworth had announced that she was pregnant at the age of forty. Paulina Longworth was born on February 14, 1925, two days after her mother's forty-first birthday, and was nick-named "Kitz" by Speaker Longworth, who delighted to play with the baby in the afternoons in his office on Capitol Hill. As James Brough has recorded, "A whisper persisted for years on the Washington cocktail circuit that Nick, after eighteen years of childless marriage, could not possibly be the father. . . . Nick ignored the whispered taunts. . . . He idolized Paulina . . . labeled 'America's most famous baby' in the doting magazine articles."

In their book *Washington Merry-Go-Round* (1931) Robert S. Allen and Drew Pearson described Alice Longworth as "one of those rare women who are really absorbed in politics. . . . She not only attends the outstanding Senate debates and committee hearings, but behind the scenes she pulls the wires, as far as she is is able, against such pet hates as the World Court, the League of Nations, and the London Naval Treaty." They also described her as dominating "Washington's ultra-fashionable official group more completely than any other whip-cracker in the capital" at that time through "the prestige of her position and the vitriol of her tongue."

Mrs. Longworth later referred to the period of Republican hegemony in the 1920's as a time when "the golden calf gave triple cream." But no President, Republican or Democrat, could ever, in her mind, measure up to President Theodore Roosevelt. Of the Republican Presidents of the era, she said Warren G. Harding "was just a slob," and it was she who minted the quip that Calvin Coolidge "looked as if he had been weaned on a pickle." Speaker Longworth made two unsuccessful bids for the Presidential nomination, but was never in the running. In 1930 the Democrats regained a majority of seats in Congress, a result of the nascent Depression, and Longworth lost the Speakership. In April 1931 he died of pneumonia.

Alice Longworth's public life did not change very much after her husband's death. She continued to frequent the Senate gallery to listen to debates, and she otherwise maintained her intimate contact with government and politics. In 1932 she was a member of the board of counsellors of the women's division of the Republican National Committee, and four years later she was a delegate from Ohio to the Republican National Convention. When Franklin Delano Roosevelt ran for the Presidency in 1932, Mrs. Longworth campaigned for the Republican incumbent, Herbert Hoover. FDR was her fifth cousin, once removed, a Hyde Park Roosevelt whose aspiration to the Presidency was resented as a pretension to the throne of the Oyster Bay Roosevelts.

There was no joy in Oyster Bay when Franklin Roosevelt defeated Hoover by a landslide, as Mrs. Longworth told Henry Brandon many years later, in an interview for the New York *Times* (August 6, 1967): "There we were, swelling with pride and security, and what happens? Along comes Franklin, called by many in the family 'feather duster,' and hops into the Presidency—and not only that, but he is elected four times! Bitterness on bitterness." Similarly, James Brough observes that she could now look back tolerantly and joke about the "Greek tragedy of the Oyster Bay Roosevelts." He quoted her: "I can't help laughing about our tragedy because there we were, hubris, impersonal, nothing but hubris. We were Roosevelts. Nothing else really amounted to very much, and suddenly down the river came nemesis in the shape of Franklin. It couldn't have been more horrifying. I mean, think of a tragedy like that, and it's high time someone realized how idiotically we all carried on. So Franklin should never have been elected, should be impeached, as it were. We were pretty bad about it."

But, as Brough says, "It was no joke to her then." She acknowledged that Franklin Roosevelt was an able enough politician, but was adamant in addressing him as Franklin and never as "Mr. President," knowing that the discourtesy made him wince. Finally unable to take her barbs, President Roosevelt reportedly blurted out to his son James, "I don't want anything to do with that woman!"

Alice reserved a special scorn for Eleanor Roosevelt, the First Lady, her first cousin and childhood playmate, described by her as "a great dear but a very boring dear." As Brough recounts, "With her lips drawn back so that her teeth protruded like her cousin's, adopting the same fluttery voice, Alice could imitate Eleanor to the life. Her parody of the President's wife in action became a party piece for Washington society." While Alice's invitations to the White house dwindled, the conflict between her and Eleanor remained unacknowledged on the First Lady's side. "Perhaps it gave them pleasure not to have me," she commented years later, "but they should have been better winners. They could have said, 'Look here, you miserable worm, of course you feel upset because you wanted this. You hoped your brother Ted would finally achieve this, and now he hasn't. But after all, here we are. Just come if it amuses you.' But they took it all seriously. They took the meanness in the spirit in which it was meant."

Crowded Hours first appeared in serial form in the *Ladies Home Journal*, published by the Curtis Publishing Company, an arch-foe of the New Deal. At the instigation of George Lorimer, vice-president of Curtis, beginning in January 1934 Alice wrote a column of Washington comment for the *Journal* in which she extolled the likes of Father Charles E. Coughlin but never became as vitriolic against the Roosevelt administration as Lorimer had expected. Her basic position was to call for all opponents of the New Deal to unite for "a return to the checks and balances of the Federal Government as provided under the Constitution, and to a belief in the capacity of the people to govern themselves . . . instead of being ruled, regulated, and regimented by a Federal bureaucracy."

With her brother Teddy Jr., Alice edited *The Desk Drawer Anthology: Poems for the American People* (Doubleday, 1937), selected from more than *40,000* poems sent in by listeners to the network radio show *Town Crier*, a weekly potpourri hosted by Alexander Woollcott. In a letter to Woollcott, Alice expressed one of her pet theories: "My father died in 1919, so there never was any conflict between him and Franklin, because Franklin hadn't emerged. He very possibly wouldn't have emerged if my father hadn't emerged, and my father might not have emerged if Czolgosz hadn't killed McKinley. Who can tell? Were it not for Czolgosz, we'd all be back in our brownstone-front houses."

Mrs. Longworth was an isolationist in the period just before World War II. She entertained leaders of the America First Committee, an organization committed to keeping the United States out of the war, and in 1940 she became a member of Herbert Hoover's National Committee on Food for the Five Small Democracies, which worked to send American food past the British blockade of nations conquered and dominated by Hitler. That year, and again four years later, Mrs. Longworth campaigned for Robert Taft of Ohio at the Republican National Convention, but in 1948 she lost interest in Taft.

"I lived through Harry Truman without being afraid," Mrs. Longworth once said, summing up her politics between 1945 and 1952. With mixed feelings, she raised campaign funds for Eisenhower in 1952, and Ike's Inaugural Ball was, as James Brough notes, the first she attended "since the night she wished evil on Will and Nellie Taft."

During the Eisenhower years Mrs. Longworth was again in the ascendant. From her salon on Massachusetts Avenue she exercised what James Brough describes as "snob power," adding: "Snob power equalled political power, and Alice gloried in it." No one else in Washington was as *au courant* as she. Hardly had a political scheme been hatched or social scandal discovered than an informant was at her door or phone with the gossip.

Meanwhile, Paulina Longworth had become Mrs. Alexander McCormick Sturm. After the death of her husband, Paulina, a spiritual-minded young woman who did not fit into her mother's worldly circle, devoted herself to the service of the sick and the poor as a volunteer in Catholic hospitals and other institutions. On January 27, 1957 Paulina died suddenly and unexpectedly, at the age of thirty-one. Relatives on the Sturm side offered to take custody of Paulina's daughter, Joanna, but Mrs. Longworth won custody of the ten-year-old. "She had no false pride about herself in relation to Paulina," James Brough writes. "She felt she had been a poor mother. At the age of seventy-three she set out to purge herself and make amends to her granddaughter."

Whereas in the 1950's Mrs. Longworth had been tending more and more to right-wing causes, such as opposition to the United Nations because of the Soviet presence there, by the 1960's she had lost her partisan fervor, and that change showed up most noticeably in her positions regarding Presidential candidates. "I'm too old to get excited about who wins or loses," she said on one occasion. "It's the action, the excitement that makes it memorable."

She was friendly with the Kennedys, whose youthful style and solidarity she admired. In 1964 she voted for a Democrat for the first time, saying of Lyndon B. Johnson, he was "a masterful man, the greatest I've ever seen at getting things done, and I've seen them all." Nevertheless, she was happy to see Richard Nixon win the Presidency in 1968. Later, when Nixon was embroiled in the Watergate scandal, Mrs. Longworth assured Pat and Julie Nixon, "I still long for those tapes. I'd like to see what he called some of them on the tapes. I would doubt it's original profanity."

Alice Roosevelt Longworth continues to live in the Longworth house on Massachusetts Avenue in Washington. Reading into the small hours, she usually sleeps until noon. Her favorite books are memoirs, biography, poetry, history, and philosophy, and she also reads the Washington *Post*, the New York *Times*, and numerous magazines. In the late afternoon she has tea, and she and her guests, who call her "Mrs. L," exchange gossip. Occasionally she gives a dinner party and those receiving invitations feel they have been granted an envied distinction. When she was young Mrs. Longworth had auburn hair, and with her striking blue eyes she was regarded as a great beauty. Now that she is in her nineties, her hair has grayed and she is thin and shorter than she once was, but she retains a vitality that shows in her rapid stride. She can assume a lotus position with ease, to prove the continuing flexibility of her limbs. Referring to her two mastectomies, she calls herself "the topless wonder of Massachusetts Avenue." In clothes she favors midi-length dresses and large, flat brimmed hats, and she carries a large, carpetbag-sized handbag. Furnishing and arranging an heirloom dollhouse is among her hobbies. When people describe her as a great wit, Mrs. Longworth protests, "I'm not witty. I'm funny. . . .I just perform, I give a good show —just one of the Roosevelt show-offs."

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LÓPEZ MICHELSEN, ALFONSO (lō'pes mi-kel'sən)

June 30, 1913- President of Colombia
Address: Casa de Bolívar, Bogotá, Colombia

A moderate reformer who once headed a left-wing dissident movement, Alfonso López Michelsen succeeded Misael Pastrana Borrero as President of Colombia on August 7, 1974. His landslide victory in April had marked a return to free elections in the South American republic, ending the sixteen-year National Front coalition under which the Presidency had alternated between the Liberal and Conservative parties. The son of a former President of Colombia, López Michelsen has won distinction in his own right as a lawyer, university professor, and author, and as a legislator, departmental governor, and Minister of Foreign Relations. Since returning to the Liberal party in 1967, after an absence of nearly a decade, he has headed its progressive faction.

Although Colombia has recently experienced some measure of economic growth and political stability, it continues to be plagued by inflation, unemployment, rural squalor, and guerrilla violence. López Michelsen's ability to cope with those problems may determine whether democratic government is to survive for Colombia's 23,700,000 people. "It's the last chance for the Establishment," one military officer observed shortly after the April election. He added that if López failed in his efforts, there could be a "popular explosion."

Alfonso López Michelsen was born in Bogotá, Colombia on June 30, 1913, the second of the six children, and oldest son, of Alfonso López Pumarejo and Maria Michelsen de López. His father, a prominent businessman, banker, and newspaper publisher, served as President of Colombia from 1934 to 1938 and from 1942 to 1945. An admirer of Franklin D. Roosevelt, he instituted far-reaching economic and social reform measures, including one of the best social security programs in South America. Later he served as head of the Colombian delegation to the U.N., and at the time of his death in 1959 he was Colombia's Ambassador to Great Britain.

After completing his primary schooling at the Gimnasio Moderno in Bogotá, Alfonso López Michelsen went to Europe and studied successively at the Lycée Pascal in Paris, the French Lycée in London, and the Jesuit Saint Michel College in Brussels. He returned to Bogotá to study law at the Colegio Mayor de Nuestra Señora del Rosario, where he obtained his law doctorate on completion of his dissertation, *La Posesión en el Código de Bello* (1936), dealing with the concept of possession as set forth in the legal code of the nineteenth-century Venezuelan scholar Andrés

Bello. López also undertook postgraduate studies at the University of Chile in Santiago, and at the School of Foreign Service at Georgetown University in Washington, D.C., where he specialized in public and constitutional law.

During the next few years, López engaged in legal practice in Bogotá and taught administrative law at the Universidad Libre de Bogotá, the Universidad Nacional de Colombia, and the Colegio Mayor de Nuestra Señora del Rosario. A member of his father's Liberal party, he obtained his first political office when he was elected to the municipal council of the town of Engativá, near Bogotá. For a time he also edited the weekly magazine *El Liberal,* cofounded by his father.

In the 1950's, while Colombia was undergoing a period of political turbulence and bloody civil strife known as *La Violencia,* López Michelsen and his father spent about seven years in voluntary exile in Mexico. In 1957, following a three-year military dictatorship headed by General Gustavo Rojas Pinilla, leaders of Colombia's two major parties, the Liberals and the Conservatives, established a coalition called the National Front (Frente Nacional), designed to end the interparty strife and pave the way for a restoration of democratic government. Under that agreement, the Liberals and the Conservatives were to alternate in the Presidency every four years for a sixteen-year period beginning in 1958, and the two parties were to be equally represented in the Cabinet and in the national, state, and local legislative bodies. The Liberal party leader Alberto Lleras Camargo became the first President under the National Front arrangement.

Although his father had been a prime mover behind the National Front, López Michelsen took a dim view of it, and in 1958 he stated his objections to the agreement in an open letter from Mexico that was published in the Colombian weekly *La Calle.* As he later told John Gunther (*Inside South America,* Harper, 1966), he felt that the National Front stifled leadership, that it made a genuine opposition impossible, and that it created a system in which "nobody can be either winner or loser." Returning to Colombia in 1958, López broke away from the Liberal party and organized a movement of dissidents who shared his views of the National Front and felt that the Liberal establishment had been moving too slowly in alleviating the social and economic conditions behind much of the recent civil strife.

The new party was officially designated Movimiento Revolucionario Liberal (MRL) at its 1960 convention at Girardot. That year the MRL sent six deputies to the House of Representatives, including López Michelsen, who was elected representative of the Cundinamarca district for a two-year term. The "Lopistas," as the MRL members were known, called for the recovery by Colombians of their own natural resources, government regulation of monopolies, genuine agrarian reform, and the establishment of diplomatic relations with all countries of the world. By 1962 the MRL held about one-fourth of the Liberal seats in the House.

ALFONSO LÓPEZ MICHELSEN

At its convention at Bucaramanga in December 1961, the MRL challenged the National Front in the 1962 elections by nominating López Michelsen as its Presidential candidate, to oppose Conservative party leader Guillermo León Valencia, the candidate of the National Front. Although, on May 6, 1962 León Valencia was elected President, López Michelsen did surprisingly well, receiving about 700,000 votes, or 23 percent of the total, in the four-way race. Earlier, in the March 1962 Congressional elections, López had won the Senate seat for the department of Valle del Cauca. He was elected to a second four-year Senate term in 1966.

For the election of May 1966, the MRL decided not to put up a candidate against Liberal party leader Carlos Lleras Restrepo, the National Front candidate, whose sole opponent in the race was the candidate of former dictator Rojas Pinilla's Alianza Nacional Popular (ANAPO). But although Lleras won the Presidency, he did not command the two-thirds majority in Congress needed to pass major legislation, and he had to rule more and more by decree. To remove those obstacles to effective democratic government, López Michelsen devised a program of constitutional reforms that eventually won the acceptance of Lleras. In late 1968, after many months of debate, the López program was approved, with modifications, by the Congress.

Meanwhile, a mutual desire to strengthen Liberal forces within the context of the National Front paved the way for a reunification of the Liberal movement. In August 1967 López and his fellow MRL members dissolved their organization and rejoined the official Liberal party. That action considerably strengthened the Lleras government, enabling it to secure adoption of a number of reform measures that helped to alleviate popular unrest.

López assumed his first administrative post in November 1967, when he was appointed by President Lleras to serve as governor of the newly created department of Cesar, a tropical region on the Venezuelan frontier and the Caribbean coast

During his nine months in that office, he introduced an elaborate agricultural and industrial development program and promoted roads, schools, hospitals, housing, and rural electrification.

In August 1968 President Lleras Restrepo appointed López Minister of Foreign Relations. López modernized the antiquated foreign ministry, negotiated a cultural agreement with the U.S.S.R., promoted increased trade with Soviet bloc countries and, while serving as head of the Colombian United Nations delegation in New York in 1969, delivered an important speech urging U.N. recognition of mainland China. He also implemented the Andean Pact and took steps to resolve disputes with neighboring Venezuela. With the inauguration of Misael Pastrana Borrero, a Conservative, as President in August 1970, López left the Cabinet to devote his efforts to party matters, but he continued to serve the Presidency as a member of an advisory commission on foreign affairs.

The fact that Pastrana, the last President to take office under the National Front arrangement, had defeated his nearest opponent, General Rojas Pinilla, by only a narrow margin in the April 1970 election, seemed to underscore the weakness of the coalition agreement. The question as to whether the National Front should be renewed beyond 1974 divided both the Liberal and Conservative parties. Those intraparty divisions led to a government crisis in June 1971, forcing the President to reshuffle his Cabinet in order to salvage his coalition.

Within the Liberal party, López Michelsen and Lleras Restrepo stood united during 1971 as leaders of the "progressive" wing, as opposed to a conservative faction, that favored the National Front. In 1972, however, Lleras alienated López by making an agreement with the party's right wing in order to gain support in his bid for the party leadership. The break between the two men became complete when López learned that Lleras had met secretly with leaders of the Conservative party to negotiate a renewal of the National Front agreement.

The Liberal party convention that opened at Bogotá on June 10, 1973 was dominated by the debate between López and Lleras, both of whom had in the meantime announced their intentions to seek the Liberal nomination for the 1974 Presidential election. Lleras proposed a modified National Front coalition between the Liberals and the "progressive" wing of the Conservative party. López, on the other hand, called for a strictly Liberal candidacy, rejecting all compromise with other parties. After the convention delegates rejected Lleras' plan, the latter resigned the party leadership, and López's supporters gained control of the convention. In a final vote on the Presidential candidacy, on June 30, the delegates chose López over Lleras by a vote of 162 to eighty-eight.

López Michelsen launched his campaign on August 5, 1973, promising to "reestablish fiscal equilibrium, arrest the rise in the cost of living, increase exports, implement administrative austerity, . . . restore full confidence in our weakened currency," and enhance Colombia's political and economic influence in the Caribbean region. A central point in his campaign was his proposal of a policy under which prices, wages, taxes, and duties would be agreed upon jointly by management, labor, and government. He also proposed to bring together the several labor federations into a single confederation, and to create new jobs by compelling businessmen to reinvest capital gains. López called for trade relations with China and Cuba and criticized United States commercial policies toward Latin America, especially Colombia, as unduly restrictive.

In addition to the Conservative party candidate, Alvaro Gómez Hurtado, who campaigned on a platform stressing law and order, and economic development in the Brazilian manner, López was opposed by Maria Eugenia Rojas de Moreno, the daughter of former dictator Rojas Pinilla, who represented her father's ANAPO movement and campaigned on a populist platform advocating "Colombian-style socialism." The other candidates in the race were Hernando Echeverri Mejía, representing the Unión Nacional de Oposición, a Marxist coalition, and Hermes Duarte of the small Christian Democratic party.

Although public opinion polls in early 1974 found López well ahead of his opponents, political commentators noted that he conducted a cautious campaign. According to Lawrence Van Gelder of the New York *Times* (April 24, 1974), "he tried quite obviously to live down his radical past, presenting himself as a middle-of-the-road reformer, evading delicate issues, and taking no strong stands." Similarly, William Montalbano of the Miami *Herald* (April 23, 1974) noted that, judging from his campaign, López was "unlikely to seek any radical departures from Colombia's present political, social, and private-enterprise-based economic system."

Faced for the first time in sixteen years with a free choice among the two major parties, voters responded to the election campaign with enthusiasm. An abstention campaign by radical student and guerrilla organizations—centering on the slogan "Don't vote; fight!"—failed abysmally. By Colombian standards, the campaign remained relatively honest and free from violence, and voters came en masse to political rallies. Abstention had been as high as 70 percent during some of the National Front elections, but 5,199,542 out of some 9,300,000 eligible voters went to the polls on April 21, 1974.

The result was a landslide victory for López Michelsen, who received 2,929,719 votes, an absolute majority. His nearest opponent, Gomez Hurtado, obtained 1,634,879, while the candidates of the three opposition parties received less than 15 percent of the vote. "What López's victory means," one Liberal politician commented after the results were in, "is that the people want change, but not revolution." The fact that the Liberals now had clear majorities in both houses of Congress—sixty-five of 112 seats in the Senate and 111 of 194 seats in the House—seemed to give López a definite mandate for his reform programs.

In an interview published in the Washington *Post* (June 9, 1974), López promised to introduce a "Roosevelt-like 100 days of reforms" on taking office in August. His chief priorities, he declared, would be to stem inflation; to end shortages of basic foods by limiting exports; and to implement a "wages and incomes policy to help those sectors of the population that have no banking power to get a better share of the national product." He also promised to introduce measures to guarantee equal rights for women and lower the voting age to eighteen; to negotiate a new treaty with the Vatican that would for the first time permit divorce and civil marriage; to revitalize the inefficient Agrarian Reform Institute; and to embark on a long-range program to expand employment opportunities, educational facilities, and medical services throughout the country.

During June and July, López traveled to Europe, Central America, the United States, and Venezuela. In a meeting at Caracas on July 28 he and Venezuelan President Carlos Andrés Pérez pledged to resolve the remaining territorial disputes between their two countries and agreed to launch a diplomatic campaign among members of the Organization of American States to enable them to resume diplomatic relations with Cuba, without violating existing inter-American treaties.

Sworn in as President for a four-year term on August 7, 1974, López Michelsen warned Colombians against expecting "magic solutions." In keeping with a constitutional provision requiring the apportionment of Cabinet posts among the two major parties for four more years despite expiration of the National Front agreement, López appointed six Liberals, six Conservatives, and one unaffiliated military man to his thirteen-member Cabinet. He appointed a woman as Labor Minister—an unprecedented move—and named women to six of the twenty-two departmental governorships. Julio Cesar Turbay Ayala, the chairman of the Liberal party and leader of its conservative wing, was elected Vice-President in a joint session of Congress in September.

Among the first moves taken by López on becoming President were the granting of wage increases to low-income workers, the raising of taxes for the wealthier classes, and the adoption of stopgap anti-inflationary measures. During his first month as President he appointed an advocate of social and economic reform as army commander, named a Marxist judge as rector of the Universidad Nacional, and granted official recognition to leftist labor unions.

Colombia's continuing economic crisis led López to declare a state of economic emergency on September 17, 1974 and to assume special powers enabling him to enact economic legislation by decree for forty-five days without consulting Congress. He enacted emergency measures aimed at reducing government expenditures, redistributing income, increasing agricultural production, and attaining a "realistic" prices and incomes structure. By mid-October, the national rate of inflation in Colombia, about 30 percent in the preceding spring, was down to 17 percent. But despite López's attempts at reform, unrest among students and workers continued to grow in 1975. Finally, in response to left-wing guerrilla activity in a number of Colombian states, López declared a nationwide state of siege in late June 1975.

López Michelsen's published works include *Introducción al estudio de la Constitución de Colombia* (1943), a standard text on the Colombian constitution; *La estirpe Calvinista de nuestras instituciónes* (1946), a study of Calvinist influence in Colombia; *Los elegidos* (1953), a novel; *Los últimos dias de López* (1961), an account of the final days of his father's life; and *Posdata a la alternación* (1971), a critique of the National Front. He also published several volumes of essays and lectures, including *Cuestiones colombianas* (1955) and *Colombia en la hora cero* (1963).

Alfonso López Michelsen was married in 1938 to Cecilia Caballero, a member of a prominent Bogotá family. They have three married sons, Alfonso, Juan Manuel, and Felipe. A tall, slender, distinguished-looking man, López Michelsen has thinning gray hair, wears horn-rimmed glasses, and dresses conservatively. According to a New York *Times* profile (April 24, 1974), he "gives the impression of a British clubman" and at times manifests "an air of irony and detachment." López is fond of yachting, hunting, fishing, and tennis, and he has won trophies as an amateur golfer. As quoted in the Miami *Herald* (April 23, 1974), he once told a Colombian journalist: "I think my experience in sports helped me bring a sportsmanlike approach to politics, avoiding low blows and other kinds of fouls."

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MABLEY, MOMS

1894(?)- Comedienne
Address: b. c/o United Artists Television Inc., 729 7th Ave., New York 10019

BULLETIN: Moms Mabley died on May 23, 1975 in White Plains, New York.

The cantankerous but lovable "dirty old lady" of standup comedy, Jackie Mabley, better known as Moms, was a star of black nightclubs and vaudeville for half a century before white Americans discovered her, through her party-type recordings and her television appearances beginning in the mid-1960's. Moms—whose trademarks are bulging

MOMS MABLEY

eyes and a toothless mouth set in a rubbery face, and a gravelly, growling Louis Armstrong-like voice that complements her raunchy style—shambles out before audiences dressed in a garish house dress or smock, a knit cap, drooping Argyle socks, and outsize shoes. The routine that follows, much of which is ad-lib, consists of bawdy songs, sung in what one auditor has called "up-tempo bullfrog," and risqué jokes, delivered with a lascivious leer. More often than not the butts of the jokes are "ugly old men," such as he who "had a job in a doctor's office, standing by the door making people sick." One of her favorite lines is, "The only thing an old man can do for me is bring a message from a young one." Mom's first starring role in a motion picture was that of Grace Teasdale Grimes, the spunky little lady who cleans up City Hall in the comedy *Amazing Grace* (1974).

One of twelve children, Jackie Mabley was born Loretta Mary Aiken in the 1890's—she professes not to know the exact year—in Brevard, North Carolina, where her father, Jim Aiken, owned several enterprises, including the town grocery store. She is of mixed black, Cherokee, and Irish ancestry. "I wasn't raised to be black or white," she told Judy Bachrach of the Washington *Post* (October 4, 1974). "God made us all equal. God died for us all, I say, and he didn't die but once." Her great-grandmother, Harriet Smith, who had been a slave, was her religious inspiration: "She always told me, 'Put God in front and go ahead.'"

Information about Moms's early life is hazy and often contradictory, especially when it relates to her early marriage or marriages, if such there were. In some interviews she suggests that she left home to escape a marriage, forced on her by an oppressive "stepfather," to a man so old and weak that "somebody threw one grain of rice and it knocked him out." But in the interview with Judy Bachrach of the Washington *Post* she said, "We didn't get married up in the mountains. . . . I did get engaged two or three times, but they always wanted a free sample. That's how I got stuck."

Some of Moms's formative years were spent in the Anacostia section of Washington, D.C., which she regards as her hometown, and in Cleveland, Ohio. She entered show business when she was a teenager because, as she told Sidney Fields in an "Only Human" column syndicated on October 29, 1974, she "was very pretty and didn't want to become a prostitute." Or, in another version, as she told Murry Frymer of *Newsday* (April 6, 1967), she "was pregnant and . . . didn't believe in destroying children." In the interview with Frymer she added, "I prayed and it came to me more in a vision than a dream: Go on the stage."

On the old T.O.B.A. (Theatre Owners Booking Association) black vaudeville circuit Moms played on bills with such talent as Pigmeat Markham, Cootie Williams, Tim ("Kingfish") Moore, Bill ("Bojangles") Robinson, Dusty ("Open the Door, Richard") Fletcher, Peg Leg Bates, and John ("Spider Bruce") Mason. She was the person who discovered the comedienne latent in Pearl Bailey, and she in her turn was discovered and helped by the dance team of Butterbeans and Suzie, who in the mid-1920's brought her to New York City, where she made her debut at Connie's Inn. Later she became a favorite at the Cotton Club in Harlem and Club Harlem in Atlantic City, appearing at those rooms with Louis Armstrong, Cab Calloway, Duke Ellington, and Count Basie, among other giants.

Loretta Aiken took the name Jackie Mabley from one of her early boyfriends, fellow entertainer Jack Mabley. "He took a lot off me," she has said of Mabley. "The least I could do was take his name." She earned the nickname Moms later, through her maternal attitude toward other performers and audiences. As early as the 1920's Moms was, as she puts it, "letting granny grow," appearing on stage in her frumpy wardrobe and calling her audience "children." "I had in mind a woman about sixty or sixty-five, even when I first came up," she related to Mark Jacobson in an interview for *New York* (October 14, 1974). "She's a good woman, with an eye for shady dealings. She was like my granny, the most beautiful woman I ever knew."

Her first motion picture roles were small parts in *Boarding House Blues* (RKO, 1929), also distributed under the title *Jazz Heaven*, and *Emperor Jones* (United Artists, 1933). Beginning in 1939 she was a regular at the Apollo Theatre in Harlem, doing fifteen-week stints and changing her act—which included dancing as well as comedy and song in those days—every week. White comedians journeyed to the Apollo to catch her act, many of them with notebook in hand. "Every comedian but Jack Benny has stolen material from Moms," she noted on one occasion. "But it makes no difference. God always gives me some more."

"I don't care if you could stand on your head," Moms has said of the years up through the 1950's, "if you was colored you couldn't get no work at all [outside the segregated black nightclub and theatrical circuits]." Records were the first vehicles of her first break from the ghetto. In 1960 she began recording for Chess Records, and her first

Chess album, *Moms Mabley—The Funniest Woman in the World* was a "gold" record, selling over 1,000,000 copies. Mercury Records signed her in 1966, and soon her Mercury LP *Now Hear This* was a stag party hit.

A moderate in civil rights, Moms was bluntly critical, to the point of outrage, at the urban rioters of the 1960's, and when violence broke out in cities across the country in the wake of Martin Luther King's assassination she was quoted as saying, "They ain't civil rights people, they're looting people using the least excuse for their own selfish use. They're the craziest people in the world. God created all men equal. Ain't that enough?"

Playing the maid to a black suburban couple who think of themselves as white, Moms made her television debut in *A Time for Laughter*, an all-black comedy special produced on the ABC network on April 6, 1967 by Harry Belafonte. Thereafter she was seen often on television, on the Merv Griffin, Smothers Brothers, Mike Douglas, Bill Cosby, and Flip Wilson shows, among others. She declined an invitation to appear on the *Ed Sullivan Show*, explaining, "Mr. Sullivan didn't want to give me but four minutes. Honey, it takes Moms four minutes just to get on the stage."

"The only difference I found when I started doing TV," Moms has said, "was that instead of looking at the audience as my children I looked at the world as my children. TV's been good to people like me and Redd Foxx. We came up when it was tough. We've been everything but hung. And now we've made it. It's too bad it took so long, though. Now that we've got some money, we have to use it all for doctor bills." As her exposure grew there rose a demand for her in such top white nightclubs and theatres as the Copacabana in New York and the Kennedy Cultural Center in Washington, D.C.

Among the staples in Moms Mabley's act in the later 1960's and early 1970's were fictional conversations with President Lyndon B. Johnson, among other world leaders. Invariably those stories would begin with her answering the telephone and saying to the President, "What you want, boy?" Her act at the Kennedy Cultural Center in August 1972 included the song "When It's Sleepy Time Up North"—ending with the line, "If you hears a noise in the hall below—that ain't the place for children, believe me 'cause momma knows when it's muggin' time up north"—and a vocal finale in honor of the four men whose memory she most reveres: Adam Clayton Powell, John F. Kennedy and Robert F. Kennedy, and Martin Luther King. "At the end," F. X. R. Giles reported in the Washington *Post* (August 21, 1972), "the audience, mostly middle-aged blacks, sat stunned for a moment, then rose and cheered until she'd left the stage for the third time." She later commented on controversial issues of the day, to the effect that many of the country's troubles could have been avoided if the government had heeded the Ten Commandments: "Thou shalt not kill—that's the war and abortion. If there wasn't enough room for all the people in the world, then God wouldn't have made them."

When he began casting for *Amazing Grace* (United Artists, 1974), producer and writer Matt Robinson thought Moms Mabley might be "too advanced in age" to play the title role, but, as Robinson later told a reporter, "she just came in and took over." "Her timing is so great, that face is so . . . different, she's just overwhelming. After seeing the film—in which Moms plays a political reformer who outwits corrupt politicians, both black and white, in getting a good black man elected mayor of a large Eastern city—Mark Jacobson wrote in his *New York* article: "Moms does kind of swarm all over you in the film. That toothless countenance and balding head were probably not exactly what D. W. Griffith had in mind when he invented the closeup, but when Moms looks into the camera for the last shot and says, 'You know, I think they need me in the White House,' some people are going to walk out of the theatre thinking the Old Lady deserves some kind of Oscar."

The New York critics disagreed with Jacobson, panning the film as a star vehicle incommensurate with Moms Mabley's talent. Observing that Robinson's script was "given broad and low comedy direction" by Stan Lathan, the reviewer for *Variety* (July 17, 1974) wrote, "White audiences for this film may feel extremely embarrassed, as if by laughing at some of the gags they will be considered racist. Similarly, younger militant blacks could find a lot of stereotypes." Mabley is "good," the reviewer concluded, but the film itself is "a '40's Monogram cheapie brought up to date." Similarly, the critic for *Cue* (November 4, 1974) protested in his review that "Moms Mabley deserves better than this silly situation-comedy type movie which squanders her distinctive personality."

Nevertheless the film prospered at the box office, at least in the months before it came to New York (where its opening was delayed for several months after release) *Variety* reported that it earned a "sizzling 17 G's in the first frame," and others described it as "boffola" everywhere in its pre-New York showings. "It looks as though the Old Lady has got a hit on her veiny hands," Mark Jacobson wrote in his *New York* article. "Some people say, 'It's about time.' But Moms says, 'I try not be bitter. I would have liked to have gotten my chance earlier, but that's the way things were in those days. . . . Better times are coming."

Moms Mabley and her second husband, Ernest Scherer, had been separated for twenty years when Scherer died in August 1974. She has three daughters and one son, a psychiatric therapist; six grandchildren; and seven great-grandchildren. She lives with her youngest daughter, Bonnie, and a maid and a nurse in a luxurious house in Hartsdale, New York. In the driveway is a Rolls-Royce, with her monogram on the license plate, in which she is driven about by a chauffeur. While making *Amazing Grace* Moms had a heart attack and was fitted with a pacemaker. She also suffers from arthritis and a weak knee, which she injured in an auto accident several years ago.

Before her recent heart attack, Moms weighed 161 pounds. She now weighs about 116. Except for the stylish, youthful clothes she wears, Moms behaves in private much like her stage persona. Mark Jacobson, who visited her in her mansion for *Newsday*, describes her as referring to him facetiously as "boy" and "dragging a Kleenex across her nose and spreading the lips of her toothless jaw like a fat rubber band." Jacobson quoted her on the subject of old age: "You wake up one morning, and you got it." Moms's favorite recreations are playing checkers and walking "out into nature." She wears her false teeth only when eating fried chicken and the other soul foods she likes. Against her doctor's orders, she still smokes cigarettes.

A devout Baptist, Moms attends church regularly, or, if she is unable to do so, tunes in Oral Roberts on television, as the easiest available substitute. She considers her talent a gift from God. "When I get up there," she told one reporter, "what comes up comes out. I don't have a set routine. . . . I really just talk about life. . . . I've always asked the Lord to lead me, and He has." She said she saw no incompatibility between her racy humor and her religion: "I do the *double entendre*. . . . And I never did anything you haven't heard on the streets. . . . Well now, when you say 'religion,' I guess that means I try to do what's right. I don't believe in cheatin' or doin' anybody out of nothin." A believer in old-fashioned discipline, she is appalled at the fecklessness and anarchy of many of today's youth, but she places most of the blame on the permissiveness and "lyin' " of adults.

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MARTIN, ALLIE BETH

June 28, 1914- Librarian; organization official; educator
Address: b. Tulsa City-County Library System, 400 Civil Center, Tulsa, Okla. 74103; h. 120 E. 26th St., Tulsa, Okla. 74114

At the ninety-third annual convention of the 30,000-member American Library Association, held in New York City from July 7 to 13, 1974, Mrs. Allie Beth Martin was elected to succeed Edward G. Holley as its president, effective on July 4, 1975. Mrs. Martin, who has among her credentials forty years of experience as a public librarian, has since 1963 directed the Tulsa City-County Library System (TCCL). One of the most progressive and out-reaching library systems in the United States, TCCL services a population of more than 400,000 persons from a new central resource and cultural center, a score of community branches, and several bookmobiles.

Allie Beth Martin is especially interested in the role of the public library as an informal, independent learning center, with emphasis on the out-of-school adult. In her opinion, the library should act as a catalyst by promoting formal educational programs as well as by providing learning opportunities not available elsewhere. To improve its services, she encourages continuing education for both professional and nonprofessional employees as part of its regular objectives. Mrs. Martin is a past president of the Oklahoma Library Association and the Southwestern Library Association and has served on the executive boards of the Children's Service Division and the Public Library Association of ALA.

Allie Beth Dent Martin was born in the village of Annieville, Arkansas on June 28, 1914 to Carleton Gayle Dent, an electrician, and Ethel (McCaleb) Dent. She has two sisters, Mary (Mrs. Joseph) Stanley and Jean (Mrs. Randolph) Caldwell. Raised in Seattle, Washington and in Batesville, the seat of Independence County in north central Arkansas, Allie Beth Martin attended local public schools. While a student at Batesville High School, she lived with her grandfather, whom she has described as "a self-made Renaissance man" and a primary influence in her choice of a career.

After graduating from high school in 1932, Allie Beth Martin enrolled at Arkansas College, a small liberal arts college in Batesville. While majoring in English and in foreign languages, she worked part-time in the college library. In 1935, the year of her graduation with a B.A. degree from Arkansas College, she became the librarian of the first Batesville Public Library, which was funded by the Work Projects Administration. The following year she moved to Little Rock, where she directed the Little Rock Junior College Library. In July 1937 she was hired by the newly organized Arkansas Library Commission, based in Little Rock, as the assistant to the executive secretary. She resigned from the Commission two years after her marriage on October 6, 1937 to Ralph F. Martin, a physician and columnist.

Equipped with a B.S. degree in library science from George Peabody College for Teachers in Nashville, Tennessee, which she had obtained in 1939, Mrs. Martin returned to active library service in 1942 as the librarian at the Mississippi County Library in Osceola, Arkansas. She held that post until 1943 and in 1945 rejoined the Arkansas Library Commission, again as assistant to the executive secretary. During that period she served as president of the Arkansas Library Association and as editor of the *Arkansas Librarian.*

While working on her master's degree in library science at the Columbia University School of Library Service in the late 1940's, Mrs. Martin published an article in *Library Journal* (May 15, 1948) that had to do with the development and promotion of ethnic collections in school libraries. Written with the advice of Mrs. Augusta

Baker, the well-known black children's librarian at the New York Public Library, it urged school librarians to consider ethnic situations peculiar to their communities when selecting and disseminating materials dealing with intercultural problems and to rely on civil rights agencies for professional assistance. Because the accepted standards may prove inadequate for the selection of intercultural materials, Mrs. Martin advised librarians to examine all books, including those of acknowledged high literary quality, from the standpoint of illustration, language, and theme. She warned them to beware of illustrations that "tend toward caricature," "derogatory terms," and "dialect so distorted as to be difficult to read and understand." After submitting a master's thesis dealing with the impact of state aid on the development of large units of library service, she received her M.L.S. degree from Columbia in 1949.

Fresh from library school, Allie Beth Martin joined the staff of the Tulsa (Oklahoma) Public Library. "My husband wanted to begin his medical practice in Tulsa, so I applied at the library," she explained to R. Scott Sumpter in an interview for the Tulsa *Tribune* that was reprinted in *Arkansas Libraries* (Spring 1974). "There really wasn't a job open at the library, but they hired me and I worked in various departments for the first year." Because the city of Tulsa allotted less than fifty cents per capita for library service, books had not been a regular item in the budget of the financially strained Tulsa Public Library for several years. The central building, which housed most of the collection and served as the main research library, no longer met community needs. Constructed in 1916 with a Carnegie Foundation grant, the building had outlived its usefulness as a library resource center. It was "a traditional Carnegie with a long, sweeping flight of steps which was a deterrent to old people and young children," Mrs. Martin told Sumpter. "To get to the main desk, you had to scale another flight of stairs. By 1948 it was crowded, dirty and too hot in the summer."

From 1949 to 1961 Mrs. Martin headed the extension division, which included several well-equipped bookmobiles, and the children's department. As head of children's services, she supervised the weekly Saturday morning broadcast of "The Buddy Bookworm Show," a popular, thirty-minute television program that encouraged children to read and to use the library. First broadcast by KOTV-TV on May 29, 1958, "Buddy Bookworm" featured pantomimes, exhibits, panel quiz shows, and frequent, exuberant participation by such groups as the Children's Theatre, the Junior League, the Girl Scouts, and the Tulsa Oilers baseball team. Designed to appeal to middle school children, the program attracted a wide audience, ranging from preschoolers to adults.

In recognition of her efforts, the Oklahoma Library Association bestowed on Mrs. Martin its Distinguished Service Award, given "to the individual professional librarian who has effectively demonstrated for a period of ten years or more a valid, thorough and imaginative concept of librarianship and library service, and has expressed that concept in actual practice." At a dinner in her honor on April 28, 1961, John B. Stratton, then the assistant librarian at Oklahoma State University, commended Allie Beth Martin for her "rare faculty of transferring to others enthusiasm for and belief in all phases of library activities" and for her "vision and imagination."

ALLIE BETH MARTIN

On November 14, 1961 the citizens of Tulsa overwhelmingly approved a $3,800,000 bond issue for the construction of a new central library building and a 1.9 mill annually recurring levy for the operation of a proposed Tulsa City-County Library System. Previous bond issues had failed because of widespread resistance to increased taxes, but this bond issue succeeded because of thorough planning; the unprecedented cooperative effort of concerned citizens, city and county officials, and the Oklahoma State Library; effective publicity; and a new state library law permitting larger counties to create a county-wide library system governed by a single commission. Shortly after construction on the new central building began in 1963, Mrs. Martin was named director of the Tulsa City-County Library System, succeeding James E. Gourley.

An integral part of the civic center in the heart of Tulsa's business district, the new central library, with more than 135,000 square feet of floor space and a shelf capacity of one million volumes, was designed to allow for future expansion above and below ground. Mrs. Martin's enduring interest in children's services is evident in the glass-enclosed story-telling area. "There's still nothing that has replaced a good story teller sitting down with children and reading a selection that has been a favorite for years," she has said. To encourage users, the building includes a drive-up window and two levels of underground parking with direct access to the library. "The library belongs to everyone in Tulsa county," Mrs. Martin explained shortly after its opening on June 30, 1965. "That's why we made it so easy to use."

During its first three years of operation, the TCCL spent $825,000 on books and materials to meet the needs of a growing population ranging from highly educated professionals to newly literate minorities. Its comprehensive selection procedure includes a "modified" Greenaway plan, a book review center for the system, subject specialists, and in-service training programs. Among the many innovative programs and services initiated by Mrs. Martin are an art competition and exhibition that annually attract entries from as many as sixteen states, a circulating art collection for children, and regularly scheduled concerts and plays. One of the most successful programs is FOCUS, a series of seminars to acquaint local businessmen with the library's research facilities.

Over the years the TCCL has been awarded a number of federal and foundation grants for special programs. Two grants totaling $34,000 from the National Endowment for the Humanities funded a series of "open forums" on contemporary issues of interest to the community. A second grant from the same organization led to "Pride in Heritage," an examination of the cultural contributions of major ethnic groups in Tulsa's population. The art exhibits, concerts, plays, and seminars attracted more than 20,000 persons. A more recent humanities project, also funded by the National Endowment for the Humanities, was "The Widening Circle—Man's Expanding Community." A three-month program of story hours, lectures, multi-media presentations, and simulation games, "The Widening Circle" promoted intercultural tolerance and understanding.

A proponent of free access to all information, Mrs. Martin reacted with characteristic diplomacy and professionalism when confronted with a censorship battle in 1970. After a patron complained that *Ramparts* and the *Evergreen Review* were "pornographic" and approached "sedition," she appointed a special staff committee to reevaluate the magazines and invited the complainant to take his case to the library commission. Mrs. Martin attributed the commission's unanimous decision in favor of retention of the two periodicals to the library's excellent community image, citizen support, responsible news media, a widely representative library commission, and the library's tradition of innovative service to a changing public. "Where, except in libraries, are the informational, cultural, and educational needs of individuals paramount, no matter what their personal beliefs?" Mrs. Martin asked, as quoted in *Library Journal* (January 1, 1973). "The library loses its effectiveness as a community catalyst where all ideas are welcome if it takes an official line supporting one idea against another."

As the coordinator of a national survey of public library service that was sponsored by the Public Library Association of ALA and funded by the Council on Library Resources and the National Endowment for the Humanities, Mrs. Martin investigated the public library's response to constantly changing economic and sociological conditions. The first major inquiry into public library service since the publication of Robert D. Leigh's *The Public Library in the United States* (1950), the study focused on the role of the public library in the last quarter of the twentieth century. Although Mrs. Martin remains convinced that a public library "or some institution like a library" will be needed for the collection and dissemination of information in all its forms, for recreational and cultural activities, and for basic reference services, she warns that public libraries face serious obstacles. According to her *A Strategy for Public Library Change: Proposed Public Library Goals—Feasibility Study* (ALA, 1972), some of the major problems are diminishing financial support, a nebulous image of library service, staff inflexibility, urban-suburban population shifts, and poorly trained library managers. To meet the challenge, she recommended a program of public relations, research, and intensive education.

Concerned by the lack of cooperation among fragmented and incompatible state and regional library networks, Mrs. Martin recommended the immediate implementation of a national program, such as that proposed by the National Commission on Libraries and Information Science, to integrate the country's informational resources. At the regional level, she favors such programs as the Southwestern Library Interstate Cooperative Endeavor (SLICE), a six-state experiment to investigate possible cooperative ventures and to demonstrate interstate services, and Continuing Education for Librarians in the Southwest, a SLICE project.

Allie Beth Martin is five feet two inches tall, weighs about 135 pounds, and has brown eyes and cropped white hair. According to her friends and colleagues, she is "lively," "energetic," and "indefatigable." Aside from reading, her favorite recreations are cooking, gardening, attending plays and concerts, and visiting museums. An enthusiastic traveler, she keeps a suitcase packed at all times. "The library profession has not only given me a professional challenge but an opportunity to indulge my gypsy spirit," she said in a recent interview. Mrs. Martin, who became a widow in 1968, has one daughter, Elizabeth Erhard (Martin) Piper.

A regular contributor to professional journals, Mrs. Martin believes that there is too much unanimity in the library press and that those with differing opinions are not given equal time. Long active in cultural endeavors, she is a member of the Oklahoma Humanities Committee, the Humanities Committee of the Arts, and the Humanities Council of Tulsa. Her other memberships include the League of Women Voters, Common Cause, and Delta Kappa Gamma, an honorary fraternity for women in education.

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MATTHIESSEN, PETER

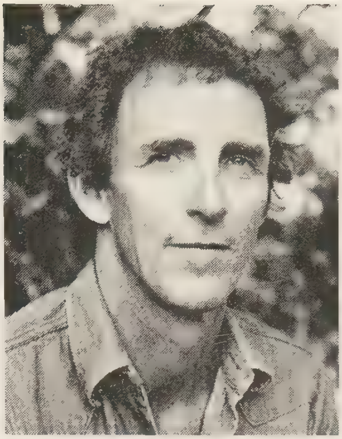
May 22, 1927- Writer; naturalist; explorer
Address: h. Bridge Lane, Sagaponack, N.Y. 11962

Although he has five innovative novels to his credit and began his literary career as a writer of fiction, Peter Matthiessen is perhaps better known for his poetic and evocative books on nature and exploration, in which he registers the cataclysmic impact of technology on natural resources and primitive peoples. In quest of his material, Matthiessen has sailed on a turtle boat out of Grand Cayman Island, searched for the great white shark off Africa and Australia, and gone on expeditions to New Guinea, Nepal, the Amazon, and the Himalayas. Because of his camera-like eye for landscape and animal life, his moral awareness, and his ability to transform experience with his own peculiar vision, Matthiessen has been compared by some critics to W. H. Hudson and Joseph Conrad. He has also earned for himself a permanent place in literary history as one of the cofounders, in 1951, of the *Paris Review*.

Peter Matthiessen was born on May 22, 1927 in New York City, one of the three children of Erard Matthiessen, an architect of Danish descent, and the former Elizabeth Carey. Erard Matthiessen was for many years a trustee of the National Audubon Society, an affiliation that may help to explain his son's lifelong interest in wildlife. Peter Matthiessen spent most of his boyhood in Connecticut, where he attended the Hotchkiss School, in Lakeville. In his autobiographical sketch for *World Authors: 1950-1970*, Matthiessen wrote: "My formative years left me unformed; despite kind parents, superior schooling, and all the orderly advantages, I remained disorderly. By the time I was sixteen, I had determined that I would write. Strange callow pieces with my byline were already appearing in the school publications."

During the last part of World War II Matthiessen went into the United States Navy. He managed the Navy's Golden Gloves team and achieved the rank of Ships Service Laundryman Third Class, although actually, he says, he was broken back to Seaman First Class before he ever got to "wear the stripe of this noble office." In 1945-1946, while stationed at Pearl Harbor, he wrote sports articles for the Honolulu *Advertiser*.

Resuming his education after the war, Matthiessen entered Yale University in 1947 and spent his junior year at the Sorbonne in Paris. As undergraduates, he and a friend wrote a hunting and fishing column for the Yale *Daily News*. About that time Matthiessen also began to write short stories, one of which, "Sadie," was an *Atlantic* "First" in 1950 and won the *Atlantic* Prize the same year. It was in 1950 also that Matthiessen obtained his B.A. degree in English. He stayed on at Yale for a year after graduation as an assistant instructor in creative writing.


PETER MATTHIESSEN

In 1951 Peter Matthiessen married Patsy Southgate, whom he had met at the Sorbonne, and returned with her to Paris. After a discussion in a Montparnasse bar about the pretentiousness of most little magazines, Matthiessen and Harold Humes founded the *Paris Review*, with an investment of $1,000. It helped to establish the reputation of such writers as William Styron, James Baldwin, Terry Southern, and George Plimpton. During those years in Paris, Matthiessen wrote his first novel and prepared an outline for a second.

Late in 1953 Matthiessen and his wife returned to the United States and went to live at the Springs, East Hampton, New York, where he devised a working schedule perfectly adapted to his interests and skills. In the spring and the fall he worked as a commercial fisherman, scalloping, clam fishing, and haul seining. During the summer he captained a charter fishing boat, the *Merlin*, out of Montauk Point. His writing was done either during the winter months, or when the weather became too bad for fishing.

Meanwhile, Matthiessen's first novel, *Race Rock* (Harper, 1954), had appeared. It deals with four young people of Matthiessen's own generation and class who had grown up together on the New England coast. Three of them are the denatured and aimless products of their upper middle-class background and education; the fourth is a natural man of action who dominates and bullies the others, but has no more sense of purpose or direction than they. Cutting back and forth between the viewpoints of those characters, and mingling past and present events, the novel shows how relationships established in adolescence persist into adult life.

Another self-divided product of the American middle-class is the central figure in Matthiessen's next novel, *Partisans* (Viking Press, 1955). A young journalist, Barney Sand, descends into the lower depths of Parisian working-class life in pursuit of a deposed revolutionary leader who had befriended him as a child; he seeks an interview, and also a cause that he can commit himself to. Sand cannot cast in his lot with the revolutionaries because the bestial poverty of the Parisian proletariat disgusts him, and political action based on anything less than idealism is beyond him. The novel was received with less enthusiasm than its predecessor, some critics finding it "falsely portentous;" its characters seemed to them only mouthpieces for Matthiessen's theories. Critics gave a mixed reception also to *Raditzer* (Viking Press, 1961), in which a parasitic piece of human wreckage attaches himself to a young sailor during World War II, driving him to a genuine and revelatory trial of conscience concerning man's responsibilities to his fellows. The careful writing and moral seriousness of that short novel reminded some reviewers of Conrad, but again some critics felt, along with F. J. Warnke in the *Yale Review* (June 1961), that the author had "a tendency, lethal in a short novel, to explain in tedious detail the significance of his incidents and symbols."

In 1957 Matthiessen was divorced from his first wife. As he wrote for *World Authors,* "For the next five years [he] did the world wandering" that he should have gotten out of his system "before marrying people and having children (Luke and Carey)." In fact, Matthiessen's travels had begun in 1956. Then, with only college courses in botany and zoology to back up his passionate interest in wildlife, Matthiessen loaded his green Ford convertible with textbooks, a shotgun, and a sleeping bag, and set off to visit every wildlife refuge in the United States. Nearly three years of study and observation went into his *Wildlife in North America* (Viking Press, 1959), a survey of the white man's murderous impact on the animals and birds of North America from the earliest records to the present day. The book, which includes a list of rare, declining, and extinct species, and a chronology of relevant legislation, was universally praised. A reviewer in the *New Yorker* (October 24, 1959) called it "hardheaded, warmhearted, and high-spirited," and E. W. Foell in the *Christian Science Monitor* (November 19, 1959) said that it was "written with the skill of a novelist and the accuracy of a zoologist."

The Cloud Forest (Viking, 1961) is an informed and scrupulously objective account of Matthiessen's travels during 1959 in the South American wilderness, and of the wild animals, birds, and people he found there. Even more objectivity characterizes *Under the Mountain Wall* (Viking Press, 1962), a record of the daily life of the Kurelu, a small warlike tribe in New Guinea. (Matthiessen had stayed with the Kurelu as a member of the Harvard-Peabody expedition of 1961, on which Nelson Rockefeller's son Michael died.) He describes what the Kurelu do and say, but never presumes to guess what they think. Paul Pickrel in *Harper's* (February 1963) thought that the book should become "something of a classic. It combines the scientist's precise observation with the artist's tact and grace and sympathy." Matthiessen's travels are sponsored in part by the *New Yorker* and other magazines in which his work often makes its first appearance.

Matthiessen's fourth novel, *At Play in the Fields of the Lord* (Random House, 1965), is considerably more ambitious than its predecessors. Drawing on the author's study of primitive peoples, it is set among the Niaruna, a fierce but innocent tribe in the Amazonian jungle that is threatened by the encroachment of civilization. Civilization is represented by Christian missionaries intent on "saving" the Niaruna; a local politico who wants an excuse to destroy them; and an embittered North American Indian who wants to become one of them, and to lead them to victory against bombs and the Bible. Inevitably, critics again compared Matthiessen with Conrad, but, with equal predictability, some felt that he had made his message too explicit. Eliot Fremont-Smith may have had that in mind when he wrote in the New York *Times* (November 8, 1965) that the novel had "nearly everything—a powerful plot, a rich variety of characters, a perceptive, deeply felt view of man's yearnings and his essential ironic tragedy, and a prose style that is vivid, sensuous and disciplined by intelligence. What it lacks—and, I'm afraid, prevents it not only from being a great novel but also from being even a particularly good one—is a sense, or quality, of necessity."

Handsomely produced in a small folio format, *The Shorebirds of North America* (Viking, 1967) contains a technical appendix by the ornithologist Ralph S. Palmer and illustrations by Robert Verity Clem as well as Matthiessen's "superlative and memorable essay." Peter Farb, who believes that Matthiessen is one of the best nature writers working today, called *The Shorebirds of North America* "among the finest nature books ever to come off the presses in this country." *Oomingmak* (Hastings House, 1967) is Matthiessen's unjustly neglected account of the 1964 expedition to the Bering Sea to bring back specimens of the almost extinct musk ox, and *Blue Meridian* (Random House, 1971) describes another fascinating expedition, a search in 1968 for the great white shark. *Sal Si Puedes* (Random House, 1970) is a profile of Cesar Chavez, the Gandhian fighter for the rights of migrant laborers in California. Along with Eliot Porter's magnificent photographs, *The Tree Where Man Was Born* (Dutton, 1972) contains a tapestry of Matthiessen's impressions of East Africa, formed during several visits he made there between 1960 and 1970, and his elegy for its vanished ancient harmony between man and nature.

Generally regarded as Matthiessen's finest novel to date, *Far Tortuga* (Random House, 1975) is the product of nine years of writing, reflection, and refining. It begins with the departure of the *Lillias Eden,* an old schooner converted to diesel, from Grand Cayman Island to hunt turtles in the southwest Caribbean. Its evil-tempered captain, Raib Avers, sails with a crew of eight black and mulatto drifters, drunks, and petty criminals in a ship that lacks chronometer, life jackets, fire extinguishers, or radio transmitter. Short descriptive passages, alternating with great blocks of dialogue; read like lyrical entries in a ship's log: "Sunrise at the lesser Caymans. Horizon rises from horizon. To the westward, Grand Cayman is gray; its high cumulus, visible to migrant birds a hundred miles away, is a gray-pink. The sun coming hard around the world: the island rises from the sea, sinks, rises, holds." The dialogue, in West Indian dialect, is not attributed to any specific character, and the reader only gradually comes to recognise the speech patterns and preoccupations of each crewman. The narrative is broken by varying amounts of white spaces—silences in which the reader may consider a section, a paragraph, or a single word.

The *Eden* winds hopelessly among the cays and reefs off Nicaragua, too late in the season to find many turtles. Petty quarrels break out, nerves fray, and optimism declines. The crew talk about the good old days—hurricanes under sail, shipwrecks, ghosts, and pirates, and the mysterious lives of the turtles. The turtles are a dying species and so are their hunters. The good times are past: it's "modern time, mon." In this novel, as in *Under the Mountain Wall*, the reader is told nothing of what its characters think and feel; we see what they do and hear what they say, and that is all. In the end the desperate Avers strikes out for the legendary turtle island of Far Tortuga and perhaps finds it, along with his fate.

In his autobiographical sketch for *World Authors: 1950-1970* Matthiessen wrote that his fiction "is realistic only in the most superficial sense; someone has called it *surreal*, in the sense of intensely or *wildly* real, and I think this is correct. At least, the idea attracts me, because in the intensity of true reality—as opposed to 'realism'—lies the greatest mysteries of all." It is that quality that some critics saw and profoundly admired in *Far Tortuga*. Peter S. Prescott in *Newsweek* (May 19, 1975) called it "a beautiful and original piece of work, a resonant, symbolical story." He went on to observe, "The effect is rather like that of a film script, or of a surreal painting: a sharply realistic story that is precise, even informative about details, and yet one in which the figures we observe point symbolically and metaphorically beyond themselves. In sum, this is a moving, impressive book, a difficult yet successful undertaking. I haven't read anything of similar stature for a long time."

Peter Matthiessen himself sailed on a turtle boat out of Grand Cayman in 1967 and more recently visited Nepal and the Himalayas in search of snow leopards. He has made some internal explorations too. His experiments with mescaline and LSD led him to Zen: "Drugs show you where to go, but they don't get you there," he has said. Matthiessen has two children, Rue and Alexander, by his second marriage, on May 8, 1963, to Deborah Love, who died in 1973. It was Zen, he says, that helped him and his wife to bear her fatal illness. When he is not traveling, Matthiessen lives in an old house at Sagaponack, on eastern Long Island, a farm village where he will stay, he says, "until the farms give way to summer housing." He is a lean man, six foot two inches tall, with curly brown hair and blue eyes. Matthiessen received a grant from the American Academy of Arts and Letters in 1963 and has been a trustee of the New York Zoological Society since 1965.

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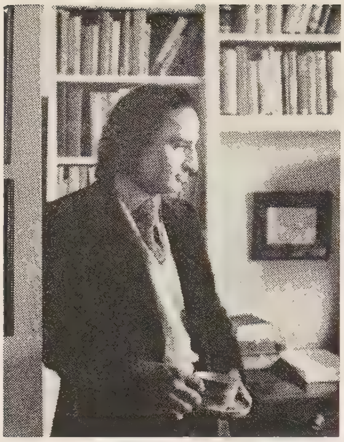
MEHTA, VED (PARKASH) (mā'tä)

Mar. 21, 1934- Writer
Address: b. c/o The New Yorker, 25 W. 43d St., New York 10036; h. 1 W. 72d St., New York 10023

Although blind since his early childhood, the India-born writer Ved Mehta has surmounted his disability to become one of the most versatile contemporary men of letters. Encouraged by the success of his early autobiographical study, *Face to Face* (1957), Mehta went on to publish a novel and several nonfiction books in which he created his own brand of roving journalism. He has written with equal felicity about events and personalities in India, Great Britain, and the United States, and about more abstract matters, such as philosophy, religion, and linguistics. Mehta received much acclaim for his book *Daddyji* (1972), a delicately crafted portrait of his father, a distinguished Indian public health officer. Since 1961 he has been a staff writer and reporter with the *New Yorker* magazine.

Ved Parkash Mehta, the fifth of the seven children, and second son, of Dr. Amolak Ram Mehta and Shanti (Mehra) Mehta, was born on March 21, 1934 in Lahore (now a Pakistani city with a predominantly Sikh and Moslem population), which was the administrative seat of the British raj in the Punjab in what was then British India. The Mehta family, who later fled the Punjab after the Indo-Pakistani war of partition in 1948, were Hindus of the Kshatriya (warrior) caste and had absorbed many aspects of British culture. Ved Mehta's grandfather, Bhola Ram Mehta, a *patwari*, or agricultural inspector and tax assessor, had encouraged his six sons to take advantage of the educational opportunities offered by the British, and the eldest, Amolak Ram, obtained scholarships to study medicine and public health in Great Britain and the United States. Returning to Lahore in the late 1920's, he was appointed junior public health officer for the Punjab. A dedicated adversary of the epidemic diseases still rampant in pre-World War II India, Dr. Amolak Ram Mehta (the "Daddyji" of Ved Mehta's book) became a major figure in the Red Cross Society and toured the British provinces and princely states, in charge of the society's anti-tuberculosis campaign. After India attained independence in 1947, he became deputy director-general of health services in the national government.

It was especially tragic—in view of his own crusade against physical suffering—that Dr. Mehta's



VED MEHTA

fifth child, Ved, was blinded by spinal meningitis at the age of three. During his next twelve years, the handicapped boy was sent by his father to a variety of hospitals and boarding schools, including an American mission school in Bombay, in a desperate search for proper sensitivity-training and instruction. In 1949 Ved Mehta accepted an invitation to come to the United States and attend the Arkansas State School for the Blind in Little Rock. There his verbal gifts were recognized, and he was taught to develop his touch and hearing, as well as his memory, to an extraordinary level of acuteness. He learned to play chess, to ride a bicycle, and to form mental images of people and places from the descriptions of others. Later he was to reimagine his entire childhood in brilliant colors, and to write of the "yellow of mustard flowers outlined by the feathery green of sugarcane," and the "red of coral-tree flowers, and the scarlet of flame-of-the-forest."

After receiving his high school diploma from the Arkansas State School, Ved Mehta spent four years at Pomona College in California and during that period he attended several summer sessions at Harvard University and the University of California at Berkeley. Elected to Phi Beta Kappa during his junior year, he obtained his B.A. degree from Pomona College in 1956. He then went to England for three years of postgraduate work in modern history at Balliol College, Oxford, which granted him a B.A. degree in 1959. Returning to the United States, Mehta undertook an additional year and a half of graduate studies at Harvard under a fellowship, and he obtained his M.A. degree there in 1961.

Although Mehta had originally planned for an academic career, he found himself drawn more and more to writing during his student years. When he was twenty, he completed his first extended piece of nonfiction, an autobiography that was published under the title *Face to Face* (Atlantic-Little, Brown, 1957; Collins, 1958) and drew praise for its candor, elegant prose, and lucid style. Later he contributed stories and articles to British, American, and Indian periodicals. In 1959 he met William Shawn, the editor of the *New Yorker*, who encouraged him to contribute to the magazine and invited him in 1961 to join its staff.

Before joining the *New Yorker* staff, Mehta had demonstrated his talents as a journalist with his impressionistic account of a summer trip to his native India entitled *Walking the Indian Streets* (Atlantic-Little, Brown, 1960; Faber, 1961). In the book he related his experiences wandering all over India and Nepal with a friend and recorded the conversations, sounds, and smells that intrigued him. Among the people he met on his journey was Prime Minister Jawaharlal Nehru, who casually invited him and told him: "Talk to me whenever the spirit moves you." What resulted from those chats was an admiring portrait of a leader whom Mehta had criticized in his earlier writings. He now wrote that Nehru was right in curtailing Hindu nationalism and preserving the rich mélange of East and West bequeathed by British rule. Nehru's character, he maintained, "reconciles and resolves the various Indias."

Mehta's Indian odyssey also enabled him to gain some insight into his own intellectual homelessness. "Those of us who were born in the twilight of the British raj," he observed, "were wounded for life. The setting of the British sun left us with an intellectual contempt for English values, but emotionally we were too far committed to withdraw. Our whole generation was sacrificed to a country in transition and we were condemned to live with a permanent hangover." He apparently felt that all Indian intellectuals, wherever they live, are spiritual expatriates. In the view of Herbert L. Matthews (New York *Times Book Review*, August 21, 1960), *Walking the Indian Streets* is "an entertaining and touching work with flashes of deep insight. It is deliberately keyed to an almost frivolous and cynical gaiety, with the serious and genuine emotions the author experiences hidden under a veneer of indirection, understatement, and mockery."

His impressions of India were followed by two forays into what might be called the "journalism of ideas." In the first, *The Fly and Fly-Bottle; Encounters with British Intellectuals* (Weidenfeld; Atlantic-Little, Brown, 1963), Mehta tried to pinpoint the intellectual climate of Great Britain during the heyday of positivism. Among those whom he interviewed were the philosophers Bertrand Russell and A. J. Ayer, and the historians Arnold Toynbee, E. H. Carr, and A. J. P. Taylor. Despite his admiration for the British tradition in social thought, Mehta soon found himself appalled at the stuffy little parishes of self-importance that he discovered in London, Oxford, and Cambridge universities. "Going for the largest game," he wrote, "creating an intellectual sensation, striking a posture, sometimes at the expense of truth, stating the arguments against a book or its author in the most relentless, sometimes violent way, and gauging the interests of practically the whole intelligentsia by using every nook and cranny of journalism, carrying on a bitter war of words in public but keeping friendships intact in private, generally enjoying the fun of going against the grain—all these features . . . were part of . . . the broader English mental scene."

Predictably, the book was received with acerbity by some English reviewers. Writing in the *Guardian,* (September 27, 1963), for example, Anne Duchene accused Ved Mehta of "writing the *New Yorker*'s special kind of sophisticated vulgarization for those whose ignorance is not innocent," and added, "In one sense the book is a very high-toned gossip column: a vignette of each scholar, and a long interview, usually ending with tea served by a faceless wife." On the other hand, William Barrett wrote in the *Atlantic Monthly* (November 1963) that although Mehta "eavesdrops shamelessly . . . upon some squabbles now going on among philosophers and historians . . . , he also preserves a sense of proportion and . . . takes their problems very seriously. . . . Beneath the gaiety of its surface, Mr. Mehta's book is an illuminating report on two sectors of British intellectual life."

Mehta's second and equally barbed study of contemporary Western thinkers was *The New Theologian* (Weidenfeld; Harper, 1966), for which he interviewed a wide range of religious scholars, including older "liberals" like Karl Barth as well as "radicals" like John Robinson, William Hamilton, and Paul Van Buren. Once again, in the course of many hours of conversation with the champions of a fashionable intellectual stance, Mehta began to be assailed by doubts as to their clarity of intent. "What he evidently thinks," Philip Toynbee wrote in the London *Observer* (November 6, 1966), "is that most of these men are extremely muddled speculators . . . [who] use the language of Christianity to describe a set of beliefs and disbeliefs for which that language was expressly *not* intended." Writing in the *Christian Century* (December 14, 1966), D. W. Ferm praised Mehta's treatment of the liberal German theologian Dietrich Bonhoeffer in the book and added: "If Mehta had treated the other theologians with the same care and discernment . . . , the result would have been a truly definitive work."

Turning to fiction, Mehta published his first novel, *Delinquent Chacha* (Harper, 1966; Collins, 1967), which had been serialized earlier in the *New Yorker.* Its protagonist, Chacha—the name means "uncle" in Hindi—is an amiable fraud who in his quest for adventure journeys to London, where he joins the staff of the All India Taj Mahal Curry, Chutney and Soup Restaurant. In that tale, Mehta cleverly exploits—and reverses—a convention of twentieth-century British satirical writing: that of the conceited wag who goes to India to lord it over the natives and ends up making a fool of himself. Although the book did not evoke universal enthusiasm, Charles Poore of the New York *Times* (April 6, 1967) praised Mehta's "gift of laughter" and detected possible influences of Dickens and Max Beerbohm in his work. Anne Fremantle in the *Reporter* (May 4, 1967) compared its central character to Falstaff. "Chacha . . . is four-dimensional," she wrote. "For he is not only himself, tragic and comic, poignant and farcical, but he is a representative . . . of humanity itself."

As a sequel to *Walking the Indian Streets,* Mehta published *Portrait of India* (Farrar, Straus, 1970), a collection of some fifty of his *New Yorker* essays about a trip to India in 1965-66. Included are such topics as famine, birth control, Soviet industrial aid to India, frontier tribesmen, and descriptions of life in New Delhi, Bombay, and Calcutta. His next book, *John Is Easy to Please; Encounters with the Written and the Spoken Word* (Farrar, Straus, 1971), is a collection of six sketches of literary figures, including American linguist Noam Chomsky, based on personal interviews.

Notwithstanding Mehta's excursions into intellectual disciplines, the central themes of his literary career have always been India and his own life as an expatriate Indian. As part of a continuing autobiographical project, and a step in his own search for identity, Mehta wrote *Daddyji* (Farrar, Straus, 1972), which was serialized in the *New Yorker.* The book, whose title is derived from a hybrid diminutive, meaning "Beloved Daddy," is a short, sparely written account of his father's life, with the narrative ending a few years after Ved Mehta's birth. Although some critics noted that the character of Dr. Amolak Ram Mehta does not emerge very clearly from the narrative, the book was warmly praised for its descriptions of north Indian upper middle-class life in the first half of the twentieth century and viewed as an accurate and concrete picture of a world and a state of mind that passed with the departure of the British.

Daddyji was the first of Mehta's writings to refer directly to his blindness. In the original edition of *Face to Face* the publisher had included a note mentioning Mehta's handicap, but no further reference was made to it in his subsequent books. In *Daddyji* Mehta wrote about the illness that had led to his disability and about the incorrect diagnosis given by a senior public health officials, resulting in a delay of treatment that might have saved his sight. "When I started to write," Mehta told John Corry in an interview in the New York *Times* (May 2, 1972), "I wanted to see how I could exploit my other senses. I reached the point where I wanted to experiment. To really plumb the depths of the experiment, I wanted to explore my own life. . . . Partly I write because of blindness, because of the heightened sense of loneliness that many intelligent, blind people feel."

While continuing his day-to-day work as a staff writer and reporter-at-large for the *New Yorker,* Mehta has been working on a major study of the life and thought of Mohandas K. Gandhi, a project for which he obtained a Guggenheim Fellowship and a Ford Foundation travel and study grant in 1971. "It's very important, at least for me, to understand Gandhi," Mehta said in an interview in New Delhi with Bernard Weinraub (New York *Times,* September 3, 1973). "I'm not a Gandhian.

I don't live like a poor person. . . . I'm not a vegetarian. I don't follow his path. But I'm a writer and an Indian and I can't escape those facts. I was born here, and Gandhi is the only individual I can somehow identify with. . . . Gandhi, to me, is the real India, the India of my background, my past, my life."

Ved Mehta is a frail but energetic man who somtimes works ten hours a day, seven days a week. Unable to write longhand, he composes his manuscripts with the help of a typewriter and tape recorder, revising some of his works as many as 150 times. "I am basically a classicist about writing," he told John Corry. "I care about the reader, and I explain things." When he is not traveling, Mehta makes his home in an apartment on Manhattan's West Side, near Central Park. In 1972 Pomona College conferred an honorary doctorate on him.

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MICHENER, JAMES A(LBERT) (mich'nər)

Feb. 3, 1907- Writer
Address: b. c/o Random House, 201 E. 50th St., New York 10022; h. Pipersville, Pa. 18947

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1948.

With his first book of fiction, the 1948 Pulitzer Prize-winning *Tales of the South Pacific,* James A. Michener at forty launched a phenomenally successful career as a writer of books, now totalling more than a score, that have sold many millions of copies around the world and have been translated into many languages. Formerly an educator, he is an admittedly didactic writer, often cramming his stories so forbiddingly full of information and reflection, at times even exhortation, that he has himself insisted that he cannot account for his popularity. Over the years critics on the whole have concurred that in his novels Michener excels neither as a creator of characters of dimension nor as a stylist of verbal subtlety. His achievement, rather, is in spellbinding narration in which he exploits an unerring recognition of fascinating detail, a feeling for adventure, and a gift for re-creating primitive societies, alien cultures, and faraway and colorful lands where Americans enter the larger world. Moreover, whether writing a nonfiction book like *Iberia* or an epic novel like *Centennial,* he combines a hospitable outlook with the authenticity of a thorough researcher who has been there to see it all for himself.

The Dickensian-flavored obscurity of the early years of James Albert Michener seems appropriate to a master storyteller. He was born on February 3, 1907 in New York City and was taken as a foundling or orphan to Doylestown, Pennsylvania. He owes his surname to his adoptive Quaker parents, Edwin Michener, a farmer, and Mabel (Haddock) Michener, a laundress. Of his own parents he knows nothing. "I've never felt in a position to reject anybody," he once explained, as quoted in the *Guardian* (February 23, 1972). "I could be Jewish, part Negro, probably not Oriental, but almost anything else. This has loomed large in my thoughts. Raised in a poorhouse, I missed a whole cycle of childhood, but I've never used it as a device for self-pity."

His boyhood impressions of the Bucks County Poorhouse, the wide range of his reading even as a child, ramblings along the picturesque Pennsylvania countryside, and encounters with the local personalities of his rural community all helped to form the literary heritage that Michener cherishes. Much of his best work, dealing with racial relationships, testifies to a profound opposition to discrimination that grew out of the experiences of his youth. Hitchhiking and riding boxcars across the United States also contributed to his development as a writer, as did his many odd jobs, like those in carnivals and Chautauqua shows. Restive, inquisitive, and venturesome, he visited forty-five of the forty-eight states by the time he was twenty.

Meanwhile, at fifteen Michener had begun writing a sports column for the town newspaper, and he edited the student paper while attending the Doylestown High School, from which he graduated in 1925. His prowess in tennis, basketball, and baseball together with his interest in literature won him a scholarship to Swarthmore College. "I was a drifter and quite a radical in those days," Michener told Andy Soltis in a interview for the New York *Post* (April 30, 1971). "I was suspended twice. . . . Only the good words of my English teachers who saw me as a surefire winner kept me in school." Majoring in English, he graduated in 1929 as valedictorian with a Phi Beta Kappa key and a B.A. degree *summa cum laude.*

The Hill School, a preparatory school in Pottstown, Pennsylvania, engaged Michener immediately as a master. In 1931, however, he left teaching for study in Europe on a two-year Lippincott traveling grant, an award from Swarthmore that he credits with having made a "major difference" in his life. It was as a graduate student of the University of St. Andrews in Scotland that Michener first saw Spain, arriving as a temporary member of the crew of a Clydeside freighter. He later became more familiar with the Mediterranean as chart-corrector abroad a coal carrier. Besides studying Italian art in Siena and at the British Museum in London, he spent a winter in the Outer Hebrides, where he collected folk songs.

Michener resumed teaching English in 1933, at the George School in Newtown, Pennsylvania. Three years later he enrolled in one of the nine colleges or universities at which he acquired his formal education, the Colorado State College of Education at Greeley (later the University of

Northern Colorado), to obtain his M.A. degree in 1937. Having also joined the faculty at Greeley in 1936, he taught as associate professor until 1941. During those years he became increasingly attracted to the study and teaching of history, and in 1940-41 he filled the post of visiting professor of history at Harvard University's School of Education.

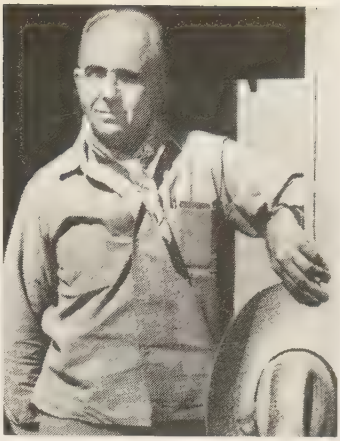
As a teacher Michener contributed many scholarly articles on education and the social sciences to professional periodicals. From that otherwise unrewarding work he developed, he has said, valuable skills that some authors never attain, such as "how to explain something so that somebody else can understand it." His interest in both writing and teaching led him to accept a position in 1941 as associate editor in the education department of the Macmillan publishing company in New York City.

After the United States became a belligerent in World War II, Michener decided to waive his Quaker principles and left Macmillan to enlist, in 1942, in the Navy. His assignment of keeping records on Naval aircraft maintenance in the Pacific allowed him to travel from one embattled island to another more or less as he wished. Later in the war, advancing from seaman third class to lieutenant commander, he became chief Naval historical officer for the area from Australia to French Oceania.

During a slack period in his service Michener withdrew to a small Pacific island to write fictional sketches based on his wartime experiences and observations. He then offered his manuscript, at first anonymously, to his former employer, Macmillan, which in early 1947 published *Tales of the South Pacific*. The book is a collection of eighteen loosely linked stories told by a Naval officer about American Marines, Seabees, nurses, and other service personnel and the inhabitants of the South Pacific islands during World War II. In a review for the New York *Times* that Michener considers decisive in his career, Orville Prescott wrote admiringly of the fresh, original, moving character of *Tales of the South Pacific*. His enthusiasm, repeated in his appraisal of the book for the *Yale Review*, started a bandwagon of encomium that culminated in the awarding to Michener of the Pulitzer Prize in fiction, which is usually given only for a novel.

South Pacific, a musical adaptation by Richard Rodgers and Oscar Hammerstein 2d of *Tales of the South Pacific*, became one of the most successful theatrical productions of the postwar period. Opening on Broadway in 1949 with Mary Martin and Ezio Pinza in the leading roles, it ran for five years and 1,925 performances. Michener's collection of stories, moreover, is one of a half dozen of his books that have been adapted for the screen.

Not long after his release from the Navy in 1946, Michener had returned for two or three years to his old job of editing textbooks. The publisher of his second book, *The Fires of Spring* (1949), was not Macmillan, however, but Random House, which has since brought out almost all of his work. *Tales of the South Pacific* had set so high a level of expectation that critical disappointment in some of Michener's later books was inevitable. Abounding in the apparently autobiographical details that mark many first novels, *The Fires of Spring* has as its hero a creative artist whose search for integrity takes him from a Pennsylvania poorhouse to a Quaker college, then on to touring with a Chautauqua group, to falling in love, and to the beginning of a career as a writer in New York. Several reviewers found Michener guilty of naïveté and sententiousness in his treatment of an overfamiliar theme.



JAMES A. MICHENER

"My intellectual life has been a long vacillation between English literature and the social sciences," Michener pointed out in a first-person sketch for *Twentieth Century Authors (First Supplement*, 1955). He went on to suggest that as a writer he had shifted back and forth between fiction that might be considered literature and reporting that might be considered history. That vacillation led in time to a masterly fusion of his interests in the different disciplines as well as of his skills in handling them. In *Return to Paradise* (1951), however, he alternated between factual essays about the South Pacific islands and stories that take their themes from the essays. The beauty and horror of the South Pacific continued to fascinate him over the years, and in 1957 in collaboration with A. Grove Day he wrote *Rascals in Paradise*, a collection of ten chronicles of high adventure of men and women who sought refuge or riches in the South Seas.

To report his extensive travels in Asia after the war and to convey his understanding of the Asian peoples and lands, Michener similarly drew on his talents in writing both fiction and nonfiction. His *The Voice of Asia* (1951), which has been described as "creative journalism," presents a variety of points of view gathered from his interviews with many residents of Japan, India, and other Asian countries, together with his own observations on complex social and political conditions. Journalistic also in approach, Michener's novella *The Bridges at Toko-ri* first appeared in the July

6, 1953 issue of *Life* magazine and was later published in book form. The hero of that compassionate, fast-action story of the Korean war is a self-sacrificing American Naval jet pilot sent to destroy four bridges. In *Sayonara* (1954) Michener narrates the tender, ill-fated romance of another American in Asia during the Korean war, an Air Corps officer who during a tour of duty in Japan falls in love with a beautiful Japanese girl.

As dramatic as any episode of his fiction is Michener's account in *The Bridge at Andau* (1957) of the escape of some 20,000 refugees across the bridge at Andau, Austria during the Hungarian revolution in the fall of 1956. There at the border when the uprising occurred, the author helped scores of Hungarians to cross over to safety. His book mingles first-hand, stirring tales of their misery with his own unsparing denunciation of oppressive Soviet Communism.

At the time of his visit to Eastern Europe, Michener was living in Hawaii, which had become his home in 1949. As if to celebrate the admission of Hawaii into the Union as the fiftieth state, he completed in 1959 an ambitious, impressive novel, *Hawaii*, on which he had been working for about seven years. He devised a formula of history intermixed with fiction that allowed him enormous scope in following the development of the islands from their geologic beginnings through the integration of dissimilar peoples from successive migrations over the centuries. In his review for the New York *Times* (November 22, 1959) Maxwell Geismar praised *Hawaii* as "a brilliant panoramic novel." He went on to say, "It is a complex and fascinating subject, and it is rendered here with a wealth of scholarship, of literary imagination and of narrative skill, so that the large and diverse story is continually interesting."

Less comprehensive as a social history than *Hawaii*, though tightly packed with minute details of locale, customs, and people, the novel *Caravans* (1963) grew out of a trip that Michener made to Afghanistan in 1955. Its plot concerns one of Michener's favorite subjects, Americans in a far-off, exotic country. So does the plot of *The Source* (1965), a monumental novel that uses the findings of an archaeological expedition led by an American to trace through successive civilizations the 12,000-year history of the land that is now Israel. While doing the research for *The Source*, Michener lived in Israel for about two years.

The American abroad in the romantic and mystic places of *Iberia: Spanish Travels and Reflections* (1968) is Michener himself, who having revisited Spain many times since his student days of the early 1930's, came to regard that country as his second home. Replete with photographs, maps, and charts, the book was much admired for its range of information and charm of personal speculation, although some reviewers familiar with Spain bemoaned a leniency toward Franco or an omission of a town or historical event especially dear to them.

Spain's Torremolinos beach is one of the resorts that attract other Americans, this time fictional, in *The Drifters* (1971), in which Michener describes the wanderings and life-styles of six alienated young men and women, three of them from the United States, who have rejected the mores of the parental world and are searching for "meaning." The author's sympathetic and optimistic attitude toward the young rebels is evident both in his picaresque novel and in *Kent State: What Happened and Why* (1971), an investigation of events at Kent State University in May 1970, when four students were killed by the Ohio National Guard. Michener's thoroughly researched and well-documented study was undertaken with the help of a large staff from *Reader's Digest.*

Questions of youth, education, and drugs are among those that Michener explored in *The Quality of Life* (Lippincott, 1970), an analysis of today's social conditions, mainly in the United States. His concern about national problems and their solutions had led him some years earlier into direct involvement in politics. After his return to Pennsylvania from long residence in Hawaii, he became in 1960 the chairman of the Bucks County Citizens for Kennedy Committee. His *Report of the County Chairman* (1961) is a perceptive, instructive, and amusing account of political goings-on at the local level. In 1962 he campaigned unsuccessfully on the Democratic ticket for the House of Representatives, and in the national election of 1968 he ran for the office of elector. The latter race greatly influenced the thinking of his book on electoral reform, *Presidential Lottery; The Reckless Gamble in Our Electoral System* (1969).

Formidable challenges to the physical and spiritual well-being of the United States have continued to trouble Michener, who in trying to explain the popularity of his most recent best-selling novel, *Centennial* (1974), pointed out that it "appeared on the scene with a generally hopeful view of America just as our nation was coming out of that long night of the spirit called Watergate." A documentary historical novel on the scale of *Hawaii* and *The Source*, *Centennial* begins in prehistoric times with land formation. It inches its way up, tracing the settlement of the American West in encyclopedic detail by focusing on the fictional town of Centennial, Colorado, now coping with the social and environmental problems of modern America. Michener completed the book before the 1976 centennial of Colorado and bicentennial of the United States as part of his contribution to both celebrations.

Of his entire output, the books Michener believes most likely to survive are those on Asian art. *The Floating World* (1955) is his history of the art of Japanese prints, written with charm and erudition and communicating immense enthusiasm for his subject. He is also the editor of *The Hokusai Sketchbook* (Tuttle, 1958) and the author of *Japanese Prints from the Early Masters to the Modern* (Tuttle, 1959). The latter is a history and commentary developed around 257 plates from Michener's personal collection of prints, now kept on loan at the Honolulu Academy of Arts, of which he is honorary curator of prints.

Michener served as a member of the advisory committee on the arts of the United States State Department in 1957. His other nonpolitical positions in public service include secretary to the Pennsylvania Constitutional Convention in 1968 and member of the United States Advisory Commission on Information in the early 1970's and of the Bicentennial Advisory Committee in 1975. He holds nineteen honorary doctorates from colleges and universities.

Since October 23, 1955 James A. Michener has been married to the former Mari Yoriko Sabusawa, an American of Japanese extraction who worked for the American Library Association before her marriage. His two previous marriages, to Patti Koon on July 27, 1935 and to Vange Nord on September 2, 1948, both ended in divorce. As described in *Newsweek* (September 16, 1974), Michener is "a genial man with a rugged, weathered visage." He has brown eyes, graying brown hair, stands five feet ten inches tall, and weighs 183 pounds. Playing tennis and walking two miles every day help him keep trim. His recreations include photography and philately. He also enjoys the movies and is pleased with the filmed versions of *Sayonara, Hawaii,* and some of his other books.

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MIKI, TAKEO (mē-kē tä-ke-ō)

Mar. 17, 1907- Premier of Japan
Address: b. Premier's Office, Tokyo, Japan; h. 18-20 Nampeidai-machi, Shibuya-ku, Tokyo 150, Japan

As the compromise choice for the presidency of the ruling Liberal-Democratic party, perilously divided by factional rivalry, Takeo Miki became Premier of Japan in December 1974 in succession to Kakuei Tanaka. Although Miki had proved his political durability and shrewdness through nearly forty years of membership in the House of Representatives and service in several Cabinets since World War II, his victory surprised many of his countrymen and foreign observers of Japanese affairs. A writer for *Newsweek* (December 16, 1974) called him "the Gerald Ford of Japan, a middle-class, middle-brow politician who was always around but seldom noticed." Like President Ford, Miki is known as the "Mr. Clean" of his profession, but he differs from his American counterpart by being a maverick within a conservative party. For many years he has advocated political reform, closer relations with Communist countries (notably China), and emphasis on social and environmental concerns rather than economic growth. His urgent tasks as Premier are to resuscitate the LDP and to find solutions for Japan's economic problems, including recession and an inflation rate of 25 percent.

TAKEO MIKI

Takeo Miki, an only child, was born on March 17, 1907 in Tokushima Prefecture on the smallest of the four main Japanese islands, Shikoku. He is the son of Takano Miki, a middle-class landowner and fertilizer merchant, and the former Hisakichi Ino. Takeo's education began in 1913 at the primary school of Gosho village. Seven years later he entered the Tokushima Commercial School, Shikoku's best junior high school. Expelled after taking part in a student strike, he finished his secondary education at Chugai Commercial School.

In Japan, the road to political success almost always passes through one of the prestigious universities. Miki, however—atypical in that and in several other aspects—attended Tokyo's Meiji University, which in *Time* (December 16, 1974) was characterized as "mediocre." In 1929 he graduated from the department of commerce of Meiji and entered the department of law. Later in the year he left Japan to travel in Europe and also in the United States, which he revisited soon afterward to study at the University of California, American University, and Southwestern University. He returned home in 1936 and obtained his law degree from Meiji University the following year.

One month after his graduation Miki was elected to represent his native Shikoku in the Diet, or national parliament, becoming at thirty the youngest member of the House of Representatives. At a time when Japan was coming increasingly under the sway of right-wing militarists, Miki did his best to prevent the approaching war with the United States. In 1938 he sponsored a public antiwar meeting in Tokyo and in 1939 organized the Japan-American Fellowship Society. His efforts proved fruitless, but in 1942, when the wartime government held elections and labeled Miki "undesirable," voters still returned him to the Diet. Because of his antiwar stance he was allowed to remain active in government after the war, when many other Japanese leaders were driven from politics by the American occupation forces.

It was, in fact, during the hectic occupation years, from 1945 to 1952, that Miki rose to political prominence. His success in 1947 in organizing the People's Cooperative party led to his first Cabinet post: Minister of Communications in the government headed by Socialist Premier Tetsu Katayama. Miki left that position in 1948 but returned to the Cabinet as Minister of Transportation when Ichiro Hatoyama formed a government in December 1954. After having in the meantime filled influential posts in several political groups, including secretary-general of the People's Democratic party in 1951 and of the Progressive party in 1952, he helped to shape the complex series of party mergers that brought about the formation in 1955 of the Liberal-Democratic party.

By uniting all Japanese conservatives against the socialists and Communists, the LDP became the dominant force in the country's political life, powerful enough to hold a clear majority in every Diet since 1955. Under the parliamentary system, leadership of the party equals leadership of Japan and the government's policies are hammered out within the confines of one party. That practice intensifies internecine battles in a party that Richard Halloran described in the New York *Times* (December 5, 1974) as "a coalition of warring political clans, or factions, that engage in a constant struggle for power, using money and patronage as weapons." As head of one faction, Miki has remained near the top of the LDP for almost two decades, a tribute to his tact and political sensibility.

With the backing of Premier Nobusuka Kishi, Miki served as secretary-general of the Liberal-Democratic party from December 1956 to July 10, 1957, when he was shifted from that high office, but was assigned to the also important chairmanship of the party's political affairs research council. Following the national election of June 1958 Premier Kishi drew up a new Cabinet in which he named Miki Minister of State with responsibility for the direction of the Economic Planning Agency, the Science and Technology Agency, and the Atomic Energy Commission. Late in the year Miki resigned, ostensibly to protest a bill that would have widened police powers to deal with unruly demonstrators, but actually, some observers believed, to oppose Kishi's alleged appointment of too many personal followers to government posts.

In a Cabinet appointed by Premier Hayato Ikeda in July 1961, one of several that he formed during his four years in power, Miki again held the position of Minister of State, in charge of science and technology and atomic energy. Still surviving the factional strife that continued to vex the Liberal-Democratic party, he served in 1962 as chairman of the party's organizing committee, in 1963 as chairman of its political research committee, and in 1964 as its secretary-general. But he broke with Ikeda as he had with Kishi, this time over an issue that would bring him to power ten years later: the LDP's failure to modernize its internal structure.

Under Premier Eisaku Sato, who took over in November 1964, Miki filled two of the most important Cabinet appointments of his career. In 1965-66, when Japan's spectacular economic growth was making it one of the world's foremost industrial and commercial nations, he served as Minister of International Trade and Industry. Then as Foreign Minister from 1966 to 1968, he attracted widespread attention by advocating an international role for Japan consistent with its new economic capability. The cornerstone of that policy was his "Asia-Pacific Concept." He urged that Japan sharply increase aid to Asian nations, thus leading the way toward greater cohesiveness in the region. But because he believed that Japanese aid alone would not be sufficient, he envisaged Japan acting as intermediary between the underdeveloped Asian countries and the industrial powers of the Pacific—Canada, Australia, New Zealand, and the United States.

Takeo Miki resigned as Foreign Minister in October 1968 to challenge Sato for leadership of the party and, therefore, the premiership. The New York *Times* (October 30, 1968) correspondent Philip Shabecoff, noting that policy disagreements between the two men were minimal, wrote that "Mr. Miki's challenge is attributed primarily to his own ambition to be Premier and to the complex factional composition of the Liberal-Democratic party." One volatile issue, however, did divide Miki and Sato: the status of Okinawa, which the United States had occupied and used as a military base since the war. Sato, responding to widespread sentiment in Japan, argued for the return of the island, but was willing to let the United States keep atomic weapons there. Miki demanded that the Americans give up Okinawa and remove the bombs as well.

At the LDP convention in November 1968 Sato won the party presidency with 249 votes to Miki's 107, and for the next four years Miki received no major appointment. The setback enabled him to stake out an independent position by criticizing Sato's policies. Ahead of the political mainstream on the crucial issues of the day, he urged recognition of Communist China and recommended that Japan moderate its economic boom and concentrate on improving environmental quality and social welfare.

In 1970 Miki again ran against Sato for the presidency of the LDP and again was defeated, although he made a strong showing. Embarking then on an unusual campaign to publicize his views throughout Japan, he spoke to voters' groups on such matters as pollution, education, youth problems, defense spending, and foreign relations. "The golden rule in Japanese politics is silence on substantive issues and skillful backstage manipulation to stitch together the alliances essential to victories at party conventions," Takashi Oka observed in the New York *Times* (October 3, 1971). "Mr. Miki has not neglected his quest for alliances, but he has concentrated more on trying to build up a groundswell of grassroots opinion—a route to power most party professionals consider wasteful and unproductive."

The resignation of Premier Sato in June 1972 set off the usual power struggle within the LDP. Miki was a candidate for the premiership, but after coming in fourth on the first ballot at the convention in early July, he threw his support to Kakuei Tanaka, who was elected. On July 7 Tanaka appointed Miki to his Cabinet as Minister without Portfolio and shortly afterward, in August, designated him Deputy Premier. Later that year, in a December Cabinet reshuffle, he acquired the additional job of director general of the Environment Agency. In both his party and government posts he played a major part in articulating the policies of the Tanaka regime, including an important shift in Japan's position on the Middle East. Until 1973 Japan had remained neutral regarding the Arab-Israeli conflict. The Yom Kippur War of that year and the resultant oil embargo, however, forced the heavily industrialized island state to favor the Arabs. In December 1974 Miki toured seven Arab oil-producing nations, calling repeatedly for Israeli withdrawal from occupied territory and promising substantial Japanese aid to the Arabs in return for a steady flow of oil.

Miki's nineteen-day Middle East tour was a large factor in Japan's being reclassified as a "friendly country" by the Arabs. Even with oil supplies assured, the country faced unusual hardship in 1974. The economic boom had slowed, partly because of the energy crisis and the worldwide recession, while both inflation and unemployment rose steadily. At the same time the fortunes of the LDP, so long a stable influence in Japan, declined as voters grew disillusioned with the party's factional bickering and the frequent charges of corruption against its leaders.

When, on July 7, 1974, elections for the House of Councillors (the upper house of the Diet) took place, Liberal-Democratic party candidates lost eight seats, partly because of public outrage over Premier Tanaka's alleged improper use of political funds. Ever sensitive to the voters' mood, Miki resigned his Cabinet post on July 12 and opened a crusade for reform of the LDP. Since Miki had long advocated such reform, and had never been tainted by scandal, his move was a serious blow to Tanaka. Another blow fell in the autumn of 1974, when a magazine published a lengthy exposé of Tanaka's financial irregularities. The Premier's plummeting popularity forced him to announce his resignation in November, and the battle for succession began.

Political insiders expected that the LDP would be splintered by the rival ambitions of two party strongmen, Masayoshi Ohira and Takeo Fukuda. Therefore, in hopes of preventing a schism, selection of the next Premier was placed in the hands of the elderly LDP statesman Etsusaburo Shiina. After three days of talks, Shiina saw that neither Ohira nor Fukuda would give way. Also realizing that the party must reform itself, however reluctantly, on December 1, 1974 he proposed Miki as the only man who could carry out the needed reforms while keeping the party intact. His surprise move encountered only temporary minor dissent from LDP faction leaders, who organized support within the Diet for a formal vote on Miki's nomination as Premier on December 9. Besides such LDP powers as Ohira and Fukuda, his Cabinet included the first non-Diet member to receive a Cabinet post in seventeen years. While keeping the traditional balance among party factions, Miki tried in his Cabinet selections to enlist newcomers with economic and political expertise as well as veterans.

Reflecting the outlook for his party and his country, Miki's first major address was pessimistic, with stress on energy and food shortage, inflation, and political instability. His primary political objective was to polish the LDP's tarnished image and modernize its structure. Promising to conduct "honest, sincere and clean politics," he told his colleagues, "I realize the need for drastic reform in our party, particularly in the election of the party president on methods for collecting and spending political funds, and on elections." He attacked the factional makeup of the party and advised that its president be elected in a manner that "reflects the will of the people." Although he offered no specific proposals, he did make several gestures to highlight his openness, such as meeting with opposition party leaders and disclosing his personal financial holdings—an unprecedented act for a Japanese politician.

On economic and foreign policy matters, Miki was expected to move with customary caution. His first budget, released on January 11, 1975, showed increases in spending for defense, social security, and antipollution efforts, but was not markedly different from previous budgets. Some observers felt that Miki's relatively weak position within the LDP would prevent him from acting decisively on controversial issues such as campaign financing and antimonopoly legislation.

Takeo Miki is a slight, grandfatherly figure whose placid mien contrasts with the aggressive bearing of his predecessor, Tanaka. As reported in *Time* (December 16, 1974), "His public appearances are unimpressive, his speeches are dull, and he does not even engage in the martial arts or golf, which seem *de rigueur* for other Japanese political leaders. At the end of a hard day, he relaxes at home, sipping green tea." In 1940 Miki married Mutsuko Mori, daughter of a financial magnate; they have two sons and a daughter. His wife, who sometimes refers to him as "that man," told reporters stories about his absentmindedness and also revealed, as she was quoted in the New York *Times* (December 3, 1973), "One of his favorite foods is unshelled peanuts, but when he starts eating them, he scatters shells all around the room." Despite Miki's long residence in the capital—he is now the longest-serving member of the Diet—he prefers rural pastimes such as gardening and tending fruit trees in an orchard near Tokyo. He holds an honorary LL.D. degree from the University of Southern California.

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MINNELLI, VINCENTE

Feb. 28, 1913- Film director
Address: h. 812 N. Crescent Dr., Beverly Hills, Calif. 90210

Historians of the American film are likely to find in Vincente Minnelli's musicals his most original contributions to the development of motion pictures as an art form, even though more than half of the thirty-five movies he has so far directed have been dramas, melodramas, or nonmusical comedies. Festivals of his films in Europe and the United States have left movie buffs delighted with his sophisticated style, his daring use of color, his innovative camera work, and his method of advancing his story through ballet and song in such bright and spontaneous musicals as *Meet Me in St. Louis, An American in Paris, The Band Wagon,* and *Gigi.* As examples of his adroit direction in nonmusicals his admirers cite the ballroom scene in *Madame Bovary* and the boar hunt in *Home From the Hill.* In a review of the Minnelli installment of the television series *The Men Who Made the Movies,* Tom Shales commented in the Washington *Post* (December 1, 1973), "It's Minnelli's best work that makes the hour memorable, in film clips that look happily timeless. . . . Even Minnelli's nonmusical films were musical, visually at least." Minnelli's twenty-six-year association with Metro-Goldwyn-Mayer, which began in 1940, is the longest that studio ever had with a director.

Vincente Minnelli was born into a theatrical family on February 28, 1913 in Chicago, Illinois. His Italian father, who had come from Palermo, was a musical conductor, and his French mother, May Le Beau, was an actress who chose as her stage name Mina Gennell. During summers Vincente toured the Midwest with his parents and uncle in the Minnelli Brothers Tent Theater, making his stage debut at the age of three and a half in *East Lynne.* In the wintertime he lived with one of his grandmothers and for a brief period attended a Catholic boarding school, St. Joseph's, outside Cleveland. He also spent one school year in Wheeling, West Virginia, where his mother was appearing in stock.

When, eventually, the increasing popularity of motion pictures closed the tent theatre, his parents settled in Delaware, Ohio. Still in grade school, the imaginative boy began earning money by painting display signs, and at thirteen he illustrated the large advertising curtain for the local movie house. After three years of high school at St. Mary's, Minnelli went to Willis High School, where he graduated at the age of sixteen. Unable to afford college, he moved to Chicago and got a job in the display department of Marshall Field. He also attended the Chicago Art Institute for a time. To supplement his income, he began sketching actors and selling his drawings backstage. Then, with photography added to his accomplishments, he photographed touring performers.

Ambitious to work in theatre design, Minnelli persuaded the Balaban & Katz vaudeville chain to form its own costume department, with himself as its head. When his firm merged with Paramount-Publix in 1931, he went eagerly to New York to design weekly shows at Broadway's Paramount Theatre. Accepting outside assignments, he designed a 300-foot curtain for Earl Carroll's 1931 *Vanities.* Impressed by his work, Carroll engaged him to do both sets and costumes for the following year's *Vanities.* Also in 1932 he worked as art director on a Grace Moore operetta, *Du Barry.*

Big band entertainment replaced vaudeville at the Paramount in the winter of 1933. Minnelli found himself unemployed until late February 1934, when he was hired as chief costume designer for Radio City Music Hall. Soon afterward, as producer also of some of the stage shows, he began to establish a reputation in the theatre that qualified him to join the sophisticated New York circle headed by the Gershwins. Under a three-show contract with the Shuberts, he left the Music Hall to produce *At Home Abroad,* a hit of the 1935-36 season. For his second Shubert production, *Ziegfeld Follies,* which opened on January 30, 1936, he directed the first surrealist ballet on the Broadway stage. His third hit, *The Show Is On,* opened on Christmas Day of 1936 and ran for 237 performances.

Paramount Pictures lured Minnelli to Hollywood as producer-director at $2,500 a week. At the end of seven months with no specific assignments, however, he became discouraged, bought out his contract, and returned to New York, where he supervised production of *Hooray for What?* for the Shuberts in the fall of 1937 and also worked on *Very Warm for May* for Max Gordon in the fall of 1939. The following spring the producer Arthur Freed invited Minnelli to join the newly formed Freed Production unit at MGM and spend a year exploring all phases of movie making. After proving himself in sequences of *Babes on Broadway* (1941) and *Panama Hattie* (1942), he was given his first major directorial assignment in films, *Cabin in the Sky,* an all-black musical starring Ethel Waters.

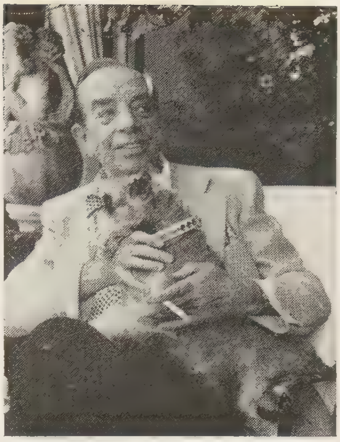
In producing *Cabin in the Sky,* which he began shooting in the summer of 1942, Minnelli broke with two established Hollywood customs: he kept his camera mobile during both the dramatic and musical scenes and he used dissolves in place of fade-outs at the end of scenes. At the last minute he decided to have the picture released in a sepia tone. His innovations made his movie debut a particularly auspicious one. "The film is a triumph of visual stylization," John Russell Taylor wrote in *The Hollywood Musical* (1972), "a parable set to music with an unfailing sense of visual elegance and a surprisingly true instinct for rhythm in music and in film staging and editing." Minnelli's next assignment was *I Dood It* (1943), a Red Skelton vehicle that its director has called "a comic potboiler."

With his third movie, the nostalgic musical *Meet Me in St. Louis,* Minnelli moved up to the top echelon of Hollywood directors. Although both the MGM head, Louis B. Mayer, and Judy Garland, who led the cast, were not at first enthusiastic about the projected film, they agreed soon after it went into production that Minnelli had been right in his belief in the script. Released in late 1944, *Meet Me in St. Louis* chalked up rave reviews and before long became Metro's second-highest grossing film up to that time, following *Gone With the Wind.* Among Minnelli's special gifts displayed in that musical and developed in his later work was his perceptive use of fragments of Americana that lent verisimilitude to improbable characters and situations.

The experience that Minnelli had acquired on Broadway prepared him exceptionally well to direct the sophisticated and sumptuously mounted *Ziegfeld Follies* (1944), which featured both Fred Astaire and Gene Kelly as dancers and offered him much more opportunity than had *Meet Me in St. Louis* to show his deft handling of dance sequences. Among the glowing notices that greeted his next film, *The Clock,* on its release in May 1945 was one in *Time* magazine: "Vicente Minnelli's talents are so many-sided and generous that he turns even the most over-contrived romanticism into something memorable. He has brought the budding dramatic talents of his betrothed, Judy Garland, into unmistakable bloom." The following month, on June 15, 1945, the actress and the director were married in Beverly Hills.

Before the year was out Minnelli had completed the musical fantasy *Yolanda and the Thief,* in which he staged a surrealist ballet. Then, after directing Robert Taylor and Katharine Hepburn in his first melodrama, *Undercurrent* (1946), he began work with his wife on *The Pirate,* another stylistically innovative musical of visual elegance and charm. Although *The Pirate* costarred the popular Gene Kelly with Judy Garland, at the time of its release in 1948, it won only a lukewarm reception from critics and moviegoers. However, like *Yolanda,* it is now considered a film ahead of its time. Joel Siegel appraised it in *Film Heritage* (Fall, 1971) as "glorious and sophisticated entertainment . . . the closest Vincent Minnelli has ever come to realizing the abstract, deeply personal world of whirling forms and colors which seem to haunt the best and worst of his films."

Scheduled to work on *Easter Parade* next, Minnelli was informed by producer Freed that Miss Garland did not want her husband to direct her in the picture. Because of his wife's delicate emotional health, he agreed to relinquish the assignment. In late 1948 he undertook the challenge of filming one of his favorite novels, Flaubert's classic *Madame Bovary.* One or two reviewers complained of overelaborate costuming, but most felt that the screen version came close to being worthy of the novel. "Vincente Minnelli has kept it moving with a smooth and refined directorial touch," Bosley Crowther wrote in the New York *Times* (August 26, 1949). "The high point of his achievement, indeed, is a ballroom scene which spins in a whirl of rapture and crashes in a shatter of shame. In this one sequence, the director has fully visualized his theme."


VINCENTE MINNELLI

During the troubled latter years of his marriage to Judy Garland, which ended in divorce in 1952, Minnelli often escaped the harassment of inquisitive reporters at his house by intense absorption in his work. From the tragic *Madame Bovary* he turned to the comedy hit *Father of the Bride* (1950) and its sequel, *Father's Little Dividend* (1951), both of which, with Spencer Tracy as star, temper satiric comment on American family life with easygoing humor. In August 1950 Minnelli began filming one of his most celebrated musicals, *An American in Paris,* for which he used George Gershwin's music, a script by Alan Jay Lerner, and a Paris opulently created on MGM's sound stage. He also took the unheard-of risk of ending the movie with a seventeen-minute ballet danced by Gene Kelly and Leslie Caron. *An American in Paris* was nominated in eight categories at the Academy of Motion Picture Arts and Sciences Award ceremonies and won in all but two of them. Although Minnelli himself did not receive an Oscar, the film was given the best picture award for 1951.

"Ironically, but perhaps only properly," Taylor observed in *The Hollywood Musical,* "while in his musicals . . . [Minnelli's] greatest strength seemed to be in his abilities as a dramatic director, holding all the other elements very firmly in place, in his straight dramas one is always conscious of his musical gifts." For several years he continued to hold to a general pattern of alternating musicals with dramatic films and comedies. His 1952 all-star melodrama, *The Bad and the Beautiful,* is a powerful study of backstage Hollywood that Andrew Sarris in *The American Cinema* (1968) called Minnelli's "masterpiece on filmmaking." He followed that multi-Academy Award winner with a "masterpiece" of another type, *The Band Wagon* (1952), an urbane comedy starring Fred Astaire that in the opinion of Taylor belongs "among the outright masterpieces of the whole musical genre." After directing Lucille Ball and Desi Arnaz in the domestic frolic *The Long, Long Trailer* (1953), he took on the risks of whimsy in the musical fantasy *Brigadoon* (1953), his first film in CinemaScope. The engrossing drama of doctors and patients in a mental clinic, *The Cobweb* (1954), provided a change of pace before Freed called upon him to address himself to the glittering extravagance of another musical, *Kismet* (1955).

In his autobiography, *I Remember it Well* (Doubleday, 1974), which he wrote with Hector Arce, Minnelli described the months during which he worked on *Lust for Life* as "the most thrilling and stimulating creative period of [his] life." Beginning the shooting in France in late July 1955, he had the added excitement of having to finish the picture before December 31, when MGM's option on the Irving Stone biography of Van Gogh expired. The excellent reviews that the movie elicited on its release the following year, many of them praising Minnelli's remarkable use of color, must have been particularly gratifying to the director, who has reportedly said that *Lust for Life* is the picture of which he is most proud.

Other films that Minnelli directed during that high tide of creativity included the screen version of the Broadway play *Tea and Sympathy* (1956), whose theme, at that time taboo, about an adolescent falsely accused of homosexuality, required a great deal of finesse, and the comedy *Designing Woman* (1956), which called for a sense of timing. Many of Minnelli's pictures had won Academy Awards for others, but not until the musical *Gigi* (1958) did he earn an Oscar for himself as best director. That film won in a total of eight Academy Award categories, including best picture of the year, and also brought Minnelli the Screen Directors' Guild Award for "the most outstanding directorial achievement of 1958." An adaptation of a Colette story, *Gigi* had words and music by Alan Jay Lerner and Frederick Lowe, settings and costumes by Cecil Beaton, and a first-rate cast headed by Leslie Caron and Maurice Chevalier. One of the films competing with *Gigi* at the Academy Awards Ceremonies was the garish drama *Some Came Running* (1958), which Minnelli had also directed. His other 1958 movies were the comedy *The Reluctant Debutante* and the critically controversial drama *Home From the Hill*, the only official United States entry at the 1960 Cannes Film Festival.

The musical comedy *The Bells Are Ringing* (1960), in which Judy Holliday duplicated on the screen her Broadway triumph as a switchboard operator, marked the twelfth collaboration between Vincente Minnelli and Arthur Freed. For several reasons, but principally because of high production expenses, Hollywood studios began to shy away from extravaganzas. Minnelli did not work on a musical again until he directed Barbra Streisand in a dual role in *On a Clear Day You Can See Forever* (Paramount, 1970), a comedy about reincarnation and extrasensory perception. The $10,000,000 spent on *On a Clear Day* seemed to Minnelli "fairly reasonable," since *An American in Paris,* he figured, would have cost $20,000,000 if it had been made in the late 1960's.

In the decade between his last two musicals Minnelli directed a string of pictures that seemed chosen to satisfy his often admitted fondness for variety. *The Four Horsemen of the Apocalypse* (1961) is a lengthy remake of the 1921 antiwar film, updating the story from World War I to World War II. On the whole, critics found it less stirring than either the original movie or the novel of Vicente Blasco Ibáñez. Rejoining some of those who had collaborated with him on *The Bad and the Beautiful,* Minnelli ventured another melodrama about movie making with *Two Weeks in Another Town* (1962), based on Irwin Shaw's best-selling novel and filmed in Rome.

During the shooting of *Two Weeks,* Minnelli's contract with MGM expired and he negotiated a new five-year deal under which he formed his own independent company, Venice Productions. In addition to his salary, he now received a share in the profits from his films, and he was permitted to negotiate with other companies as director. His first film under the new agreement was Metro's *The Courtship of Eddie's Father* (1962). That genial comedy was followed by a farce about the reincarnation of a woman-chasing bachelor in the form of a sexy blonde, *Goodbye Charlie* (Twentieth Century-Fox, 1964), and then by the Richard Burton-Elizabeth Taylor romantic drama *The Sandpiper* (1964). Although none of the three films enhanced the director's reputation, they succeeded at the box office—unlike the $1,000,000 stage musical *Mata Hari,* which Minnelli directed in 1967 for David Merrick and which folded after a two-week tryout in Washington, D.C.

Vincente Minnelli's daughter by his marriage to Judy Garland, Liza May Minnelli, was born in 1946. His second marriage, to Georgette Magnani on February 16, 1954, ended in divorce in May 1958. His younger daughter, Christiana Nina, was born of that union in April 1955. On December 31, 1960 he married Denise Gigante; they were divorced in August 1971. Minnelli is a tall, slim man with large brown eyes and with a polish and fastidiousness as evident in his own life as in his film work. Though usually quiet and reserved, he is also highstrung, and in his autobiography he mentioned "a temper my bland exterior usually kept hidden." An ambition that Minnelli has yet to fulfill is to direct his daughter Liza, an Oscar-winning actress, in a motion picture.

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MOMADAY, N(AVARRE) SCOTT

Feb. 27, 1934- Author; educator
Address: b. Department of English, Stanford University, Stanford, Calif. 94305; h. 1690 Beach St., San Francisco, Calif. 94123

N. SCOTT MOMADAY

"I think there is a greater awareness of the problems Indian people face, but not a sufficient awareness," N. Scott Momaday remarked shortly after he received the 1969 Pulitzer Prize in fiction for *House Made of Dawn*. "I want to see this recognition that has come to me serve as an incentive and encouragement to Indians to enter the world of writing." The first and, to date, the only American Indian to win the Pulitzer Prize, Momaday has devoted much of his professional life to the preservation of his heritage. In *House Made of Dawn* and in *The Way to Rainy Mountain*, a delightful collection of Kiowa legends, he captured the essence of the tribal oral tradition. A professor of English at Stanford University since 1973, Momaday specializes in nineteenth-century American literature and in Indian folklore. He recently spent six months as a visiting professor of twentieth-century American literature at Moscow State University under the Fulbright-Hays exchange program.

The only child of Alfred Morris and Natachee (Scott) Momaday, Navarre Scott Momaday was born in a Kiowa Indian hospital in Lawton, Oklahoma on February 27, 1934. His father, a distinguished artist and educator known professionally as Al Momaday, is a full-blooded Kiowa; his mother, a grade school teacher and the author of a number of books for young adults, is of English, French, and North Carolina Cherokee descent. A Daughter of the American Revolution, Natachee Momaday numbers among her ancestors Samuel Scott, a member of the Virginia House of Burgesses, and Charles Scott, a Revolutionary War general and the fourth governor of Kentucky. In 1935 the Momadays moved to Arizona, where the father worked on a road crew for the Bureau of Indian Affairs. He eventually became principal of the day school at Jemez Pueblo.

As a boy, N. Scott Momaday often visited his paternal grandparents in Oklahoma. His grandfather Mammedaty—whose name means "sky walker"—was a "peyote man" who, according to Momaday, "saw things that other men do not see." Aho, his grandmother, had attended the last Kiowa sun dance in the late 1880's. She often described that final ritual to her grandson, recalling that the tribal elders had bartered with a Texas cattleman for the sacrificial buffalo. "[She] had a reverence for the sun, a holy regard that now is all but gone out of mankind," Momaday wrote in an article for the *Reporter* (January 26, 1967). "There was a wariness in her, and an ancient awe. She was a Christian in her later years, but she came a long way about, and she never forgot her birthright." His grandparents' home served as a meeting place for aged Kiowas. They "were made of lean and leather" and "rubbed fat upon their hair and wound their braids with strips of colored cloth," he wrote years later. "Some of them painted their faces and carried the scars of old and cherished enmities. They were an old council of warlords come to remind and be reminded of who they were." Despite those constant reminders of his Indian heritage, Momaday, like many American children, dreamed of becoming a cowboy.

After attending schools on Navajo, Apache, and Pueblo reservations in the Southwest, Momaday spent his last year of high school at the Augusta Military Academy in Fort Defiance, Virginia, where he took part in public speaking contests and belonged to the fencing team. Upon his graduation in 1952, he enrolled at the University of New Mexico, at Albuquerque. An excellent student, he took prizes in public speaking and creative writing and obtained his A.B. degree in political science in 1958. Momaday taught school on the Jicarilla Apache reservation for a year before entering Stanford University as a graduate student in literature. There he won the university's Creative Fellowship in Poetry, the John Hay Whitney Fellowship, and the Stanford Wilson Dissertation Fellowship. He obtained his M.A. degree in 1960, and he received his Ph.D. in 1963, after submitting a doctoral dissertation that was published in 1965 by Oxford University Press as *The Complete Poems of Frederick Goddard Tuckerman*. Tuckerman was a reclusive New England nature lover and sonneteer whose *Poems* (1860) remain impressive for their audacious imagery and idiosyncratic syntax. According to the *Penguin Companion to World Literature* (1971), Tuckerman's poems have attracted an ever widening and more appreciative audience of poets, critics, and readers since Momaday's edition was published in 1965.

After joining the faculty of the University of California at Santa Barbara as an assistant professor of English in 1963, Momaday continued to pursue his conviction that some nineteenth-century American poets, including Tuckerman, rejected the Emersonian romantic tradition. He investigated his theory further as a Guggenheim Fellow at Harvard University during the 1966-67 academic year, after which he returned to Santa Barbara as an associate professor. Two years later Momaday was named professor of English and comparative literature at the University of California at Berkeley, where, among other duties, he taught creative writing and introduced a popular course in American Indian literature and mythology.

Dr. Momaday, who views the growing interest in Indian folklore as a linguistic antidote to the deterioration of the American language, is committed to preserving in print the oral traditions of countless tribes. "Language is original and powerful in itself," he explained to students at Lawrence University in April 1971. "By using words, man can describe the world. We have failed in our time to articulate the beauty of the world, for we have failed to *perceive* that the world is beautiful." To correct that cultural myopia, he suggested a revival of the "land-word ethic" of the native American who "perceives the world around him" and "celebrates his possession of it."

Long before his appointment to Berkeley, Momaday began his project by collecting the remarkable and intricately plotted stories and legends of the Kiowas. Their imaginative tales about a time "when dogs could talk" traced the history of the tribe from its creation down to the twentieth century and recorded the transformation of the tribal world view. According to legend, as transcribed by Momaday in *The Way to Rainy Mountain* (University of New Mexico Press, 1969), the Kiowas came into the world through a hollow log. "There was a woman whose body was swollen up with child, and she got stuck in the log. After that, no one could get through, and that is why the Kiowas are a small tribe in numbers." Originally located in the mountains of western Montana, the Kiowas eventually migrated to southern Oklahoma, where the inhospitable environment of the Great Plains profoundly affected their consciousness. At one point, according to Momaday's version of the ancient tale, the Kiowans fashioned a horse out of clay. "Well, the horse began to be. But it was a terrible, terrible thing. It began to writhe, slowly at first, then faster and faster." A violent storm with gale force winds developed over the plains. "Even the buffalo were thrown up into the sky. The Kiowas were afraid of that awful thing, and they went running about, talking to it. And at last it was calm." Because of that legend and others like it, Momaday explained, the Kiowas remain unperturbed by unpredictable natural phenomena, because they feel that nature "understands their language."

A handsomely designed book, *The Way to Rainy Mountain* illustrates the unique importance of the oral tradition in tribal history and devotes each even-numbered page to a single legend. On the facing page Momaday outlines the historical significance of the legend and, in a second paragraph set in different font, offers his personal commentary on the folk tale. Toward the end of the book, those three "voices" become one. Striking black and white illustrations contributed by Al Momaday complement the text. Commenting on the book's format for the *Saturday Review* (June 21, 1969), John R. Milton wrote: "The story itself is impelling but it is Momaday's method of presentation that makes it meaningful." "It is a beautiful book—honest, unique, dignified, and told with a simplicity that approaches the purest poetry," a reviewer for *Choice* (September 1969) observed. "It is a book for all seasons, for all readers."

In *House Made of Dawn* (Harper 1968), Momaday focused on the problems of the modern Indian who tries to straddle two worlds. Abel, its hero, is a disenchanted World War II veteran unable to cope with his mixed heritage. On a New Mexican reservation he tries to resume the idyllic life he had known before the war. He has a brief but lyrical affair with a white woman, serves a prison sentence for murdering a white man, and eventually flees to the anonymity of Los Angeles, where several urbanized Indians try to talk him into a compromise, urging him to "forget about the way it was." After experiencing a savage beating by a sadistic police officer, Abel realizes that he has "lost his way" and returns to the reservation.

Written in a style reminiscent of Ernest Hemingway ("The sun shone on the sand and the river and the leaves of the tree, and waves of heat shimmered from the stone."), the complexly structured novel earned praise from the critics for its unusual imagery and its evocative descriptions of the natural world. *House Made of Dawn* is "as subtly wrought as a piece of Navajo silverware," Marshall Sprague wrote in his appraisal of the book for the New York *Times Book Review* (June 9, 1968). "There is plenty of haze in the telling of this tale—but that is one reason why it rings so true. The mysteries of cultures different from our own cannot be explained in a short novel, even by an artist as talented as Mr. Momaday." In reviewing the "disappointing" novel for *Commonweal* (September 20, 1968), William James Smith chastised Momaday for his mannered style: "[He] writes in a lyric vein that borrows heavily from some of the slacker rhythms of the King James Bible. . . . It makes you itch for a blue pencil to knock out all the intensified words that maintain the soporific flow."

In "A Vision Beyond Time and Place," written for *Life* magazine's special issue on the American Indian published on July 2, 1971, Momaday maintained that the Indian was "perhaps the most culturally secure of all Americans" because of his sense of heritage. That heritage included native vision, which he has described as the "gift of seeing truly, with wonder and delight, into the natural world." A matter of extrasensory as well as sensory perception, according to Momaday, it involves "the intelligence, the instinct, and the imagination." Momaday's own discerning native vision informs his poetry. *Angle of Geese and Other Poems* (David R. Godine, 1974) retains that peculiar Indian perspective in such poems as "The Delight Song of Tsoai-talee" ("I am an eagle playing with the wind./ I am a cluster of bright beads./ I am the farthest star. . . .") and "Simile" ("What did we say to each other/ that now we are as the deer/who walk in single file/with heads high/ with ears forward/with eyes watchful/with hooves always placed on firm ground/in whose limbs there is latent flight").

Although Momaday sees assimilation as inevitable, he is convinced that the American Indian will retain elements of his traditional culture. In his view, the reservations play an important part in the assimilation process by providing "a means of livelihood and a kind of cultural sanctuary" and by serving as "a kind of bridge to a different world." "One of the most important things the Indian has is his Indian-ness," he explained to Paul Thayer in an interview for *California Monthly* (February 1970). "Now he's seeing this for the first time after years of the message being drummed into him of how unfortunate he was to be an Indian. For the first time, the viability of the reservation system is being strengthened." As an active member of the Association of American Indian Affairs, Momaday supports the so-called "red power" movement. "I regard it as a somewhat healthy sign," he told Paul Cabbell in an interview for the *Christian Science Monitor* (June 20, 1969). "Indians have never really been united because of the great number of tribes, traditions, and needs. I think that it's good if they can get organized somehow."

N. Scott Momaday married Dorothy Gaye Mangold on September 5, 1959 and by that marriage, which ended in divorce in 1973, he is the father of three children, Cael, Jill, and Brit. A tall, solidly built man with thick black hair and brown eyes, he stands six feet two inches tall and weighs 220 pounds. He favors casual clothes and Navajo jewelry of turquoise and silver. For relaxation he enjoys photography, cooking, bicycling, hiking, and watching televised football games. Momaday's home in San Francisco is tastefully decorated with Indian blankets and baskets, which he collects by the dozens "because every one represents so much in time and human effort." A habitual early riser, he takes a long walk before beginning work. "Writing can be real drudgery," he once remarked to an interviewer. "I sometimes think it is a very lonely sort of work. But when you get into it, it can be exhilarating, tremendously fulfilling and stimulating." He has been working on a study of nineteenth century science and literature to be published by Oxford University Press.

An outspoken ecologist, Momaday has written articles for several environmental journals and contributed the text to *Colorado, Summer/Fall/ Winter/Spring* (Rand McNally, 1973), David Muench's photographic celebration of that state's natural wonders. In his writings, Momaday has repeatedly condemned the wanton destruction of the environment. He suggests that the white man learn from the Indian "to give himself up to a particular landscape in his experience, to look at it from as many angles as he can, to wonder about it, to dwell upon it." The alternative, he warns, "is that we shall not live at all." He himself returns periodically to contemplate the towering red sandstone mesas, buttes, and arches of Monument Valley. "I have a mighty longing for that landscape," he confessed to Myra MacPherson in an interview for the Washington *Post* (November 21, 1969). "I can't stay away very long. I have to go for my own peace of mind."

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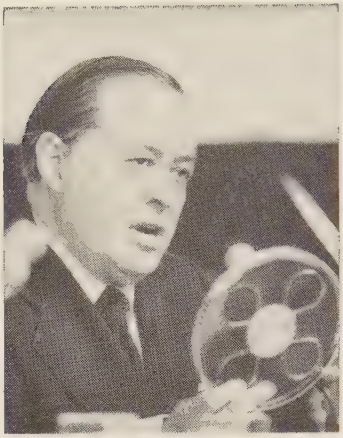
MONTOYA, JOSEPH M.

Sept. 24, 1915- United States Senator from New Mexico
Address: b. 5229 Dirksen Office Building, Washington, D.C. 20510; h. 5403 Surrey St., Chevy Chase, Md. 20015; 209 Callecita Pl., Santa Fe, N.Mex. 87501

Despite his nearly forty-year career in state and national politics, Senator Joseph M. Montoya was little known outside his native New Mexico until he was appointed to the former Senate Select Committee on Presidential Campaign Activities in 1973. A tough, hard-working, "bread-and-butter" liberal, Montoya served twelve years in both houses of New Mexico's state legislature and four terms as lieutenant governor before his election to Congress in 1957. Since his election to the Senate in 1964, he has ably represented both liberal Chicanos and conservative "Little Texans." "We're in the moderate group," Bob Baca, Montoya's legislative assistant, explained to an interviewer for the Ralph Nader Congress Project. "We swing."

One of several children, Joseph M. Montoya was born in Peña Blanca in northwest New Mexico on September 24, 1915. His father, Thomas O. Montoya, the sheriff of Sandoval County, New Mexico, and mother, Frances (de La) Montoya, were descended from Spanish immigrants who settled in the area in the eighteenth century. After graduating from Bernalillo (New Mexico) High School, Montoya enrolled at Regis College in Denver, Colorado in 1931. Three years later, he transferred to Georgetown University Law School, in Washington, D.C. To earn his tuition and living expenses, he worked for the United States Department of the Interior. Montoya received his LL.B. degree in 1938 and was admitted to the New Mexico bar the following year.

While still a student at Georgetown, Montoya was elected to represent Sandoval County in the New Mexico House of Representatives. After his reelection in 1938, he was named majority floor



JOSEPH M. MONTOYA

leader. In 1940, after he had attained the constitutionally prescribed minimum age of twenty-five, he was elected to the state senate. The youngest member there, he represented the Rio-Arriba-Sandoval "shoestring" district for six years. Impressed by his ability and dedication, Montoya's colleagues on the senate floor appointed him Democratic whip and chairman of the judiciary committee. Moving up the state political ladder, Montoya was elected to two-year terms as lieutenant governor in 1946, 1948, 1954, and 1956. In the interim, he served an additional term in the state senate from 1952 to 1954, practised law in Santa Fe, and managed various business enterprises, such as Western Freight Lines, which he purchased in 1945. His only political defeat came in 1950 when he lost the Democratic Congressional primary to Antonio M. Fernandez.

Following Fernandez's death in November 1956, state Democratic leaders meeting in Santa Fe on February 25, 1957 chose Montoya as their candidate for the vacant Congressional seat. In a special election on April 9, 1957 Montoya defeated his Republican opponent, Tom Bolack, a thirty-eight-year-old oilman and a political newcomer, by more than 7,000 votes. Three weeks later, he was sworn in as one of New Mexico's two Congressmen at-large. Assigned to the House Judiciary Committee, Montoya steered a relatively moderate political course during his first year in office, voting with the bipartisan majority on 74 percent of the issues and generally supporting the programs of President Dwight D. Eisenhower. He was regularly returned to Congress by New Mexico's voters, enjoying substantial margins of victory over his Republican challengers, with a vote total often exceeding 60 percent.

During his four consecutive terms in the House, Montoya earned a reputation as a pork barrel politician. To aid his rural constituents, he supported farm subsidies, increased price supports for wheat and cotton, and submitted legislation authorizing vocational retraining for seasonally unemployed agricultural workers. A vocal advocate of poverty programs, he favored low-cost public housing, food stamp programs, accelerated public works projects, and federal loans and grants to economically depressed rural and industrial areas of the country. On other domestic issues, he approved federal aid to urban mass transit systems, increased aid to education, and stringent water pollution control standards.

In 1964 Montoya decided to run for the United States Senate seat that was held by Edwin L. Mechem, a Goldwater conservative. Diametrically opposed on such key election issues as civil rights, foreign policy, and President Lyndon B. Johnson's Great Society programs, the candidates clashed repeatedly in public debates. When the Council for a Livable World, a Washington-based group committed to world peace and disarmament, urged citizens to contribute to Montoya's campaign, Mechem accused his opponent of catering to pacifist elements. Montoya's election, he argued, would result in the loss of the lucrative defense contracts so vital to New Mexico's economy. Responding to the charges, Montoya assured the voters that "peace [was] not a dirty word" and warned them against entrusting their futures "to the apostles of the nineteenth century." With the endorsement of labor groups and the enthusiastic support of the state's sizeable population of Spanish-Americans, Montoya outpolled the Republican incumbent by 178,209 votes to 147,562 votes. He took office immediately, to fill the unexpired term of Senator Dennis Chavez.

More interested in truly representing the people of his state than in carving a national political career for himself, Montoya carefully attended to the special needs of his diverse constituency. To make communication easier, he installed a facsimile machine that linked his Washington office to his local offices in Santa Fe and in Albuquerque and his well staffed Capitol headquarters issued daily news releases that regularly served as the basis for articles in the Albuquerque *Journal* and the Albuquerque *Tribune*, New Mexico's largest daily newspapers. Montoya averaged two trips each month to his home state to meet personally with the voters.

Montoya's voting record, recently rated at 100 percent by the National Farmers Union and at 91 percent by the AFL-CIO Committee on Political Education, attests to his interest in and support for legislation geared to help the farmer and the laborer. In the Senate he continued to favor increased price supports and acreage allotments for such agricultural commodities as feed grains, wheat, rice, and cotton and the elimination of ceilings on farm subsidies. To counteract the devastating effects of New Mexico's unpredictable weather, he supported the San Juan Chama Irrigation project and the Navajo Irrigation project. Vigorously opposed to the nomination of Earl Butz as Secretary of Agriculture, in a news release on November 30, 1971, Montoya denounced President Richard M. Nixon's nominee as "a creature of agribusiness [who] echoes the backward-looking reactionary philosophy of the Eisenhower-Benson era." According to the legislator, Butz's policies "would worsen the family farm situation even more than the [Nixon] administration policies have already done." A staunch proponent of the Office of Economic Opportunity and the Manpower training programs, Montoya voted to increase the minimum wage, to extend jobless benefits, and to include migrant workers in unemployment compensation plans. Noting that the state averaged about five percent unemployment, even in the best of times, he tried to attract electronic equipment manufacturers, aerospace contractors, and other environmentally "clean" industries to New Mexico.

Throughout his long Congressional career, Montoya has been especially interested in consumer protection. He sponsored legislation to guarantee truth in advertising, fair packaging and proper labeling of consumer products, registration of products containing toxic or corrosive substances, and strict enforcement of meat inspection standards. To guard against other fraudulent practices, he introduced a measure creating an independent consumer protection agency to process individual complaints and to represent consumers before federal agencies. During the floor debate on the bill in June 1972, he stressed the importance of the agency's independence. "For any mistakes that he makes and for any omissions in his duties, [the director of the agency] will be responsible," Montoya said. "However, if we immerse again the protection and enforcement in a vast agency such as HEW, we will lose sight of the responsibility vested in any public official with respect to enforcement."

On other domestic issues, Montoya supported gun control legislation, the omnibus "D. C. crime bill" that included the controversial "no-knock" entry provision, and the creation of a National Legal Services Corporation to provide inexpensive legal assistance to the poor. He approved the equal rights amendment prohibiting sex discrimination, the right of eighteen-year-olds to vote, and moderate anti-busing proposals prohibiting the use of federal funds for busing except on the written request of local school officials. To safeguard the health of the elderly, he offered a bill providing a 100 percent rebate for prescription drugs under the Medicare plan. "Our elderly, largely living on fixed income eaten away by galloping inflation, are trapped. It is either drugs for a chronic painful condition or a decent meal," he argued in an undated news release. "We are the last developed nation to deny them some kind of national benefits for drugs of this type."

To improve the lot of New Mexico's Indian and Spanish-speaking minorities, Montoya recommended the creation of several new governmental agencies. In 1972 he was the floor manager of a bill establishing an Indian Development Commission to be composed of a federal chairman and ten tribal representatives. Charging that the Bureau of Indian Affairs had failed to take care of the Indians, Montoya insisted that the government give Indians a part in decision making. After a heated debate he reluctantly yielded to the persistent opposition of Paul J. Fannin, the Republican senator from Arizona, and shelved his proposal.

Testifying before the Senate Government Operations subcommittee on executive reorganization on June 11, 1969, Montoya described the deplorable living conditions and limited employment opportunities of the average Spanish-American. To correct the situation, he suggested creating a Cabinet-level Committee on Opportunities for Spanish-speaking People. With several colleagues, he sponsored a conference of Spanish-speaking activists in October 1971. In his keynote speech to the group on October 23, he called for nonviolent action. "We have watched carefully as others pounded upon portals of American life with gun butts and clenched fists," Montoya said. "This has been their choice. I put such an option aside and decry negativism." His actions won him the approval of such militant Chicano groups as the Alianza Federal de los Pueblos Libres headed by Reies Tijerina.

In international affairs, Montoya stressed the importance of supporting stable, democratic governments in Latin America as a deterrent to communism. A frequent delegate to inter-American conferences in the 1960's, he defended the goals of the Alliance for Progress. "We must drop our patronizing and complacent attitude," he explained, as quoted by George Douth in his *Leaders in Profile* (1972). "We must recognize Latin America is not a single diplomatic context. There is great variation in economic resources, literacy, political issues, and quality of leadership. It is vitally important that those responsible for formulating our policies know and understand such differences."

Montoya has generally opposed military and technical aid to foreign countries and has regularly denounced spiraling defense expenditures. He was especially exercised by the enormous sums requested to develop and stockpile additional antiballistic missiles. An advocate of the Gulf of Tonkin resolution, which authorized "all necessary measures" to halt aggression in Southeast Asia, he has since 1967 condemned American involvement in the Indochinese war. Although he originally preferred a "section-by-section, division-by-division shift of immediate responsibility from American civilian and military advisers to their Vietnamese counterparts" to a "precipitate withdrawal," he made an about face when President Nixon ordered the resumption of bombing raids over North Vietnam. "I believe we should get our POWs and forthwith depart South Vietnam," he wrote in a newsletter to his constituents, "No other issues should stand in our way. . . . The government of South Vietnam will not 'shape up' until the Americans begin to 'ship out.'" On the Senate floor he voted for major "end-the-war" bills, including the Hatfield-McGovern and Cooper-Church amendments. In addition, he submitted an amendment prohibiting the use of federal funds to support military operations in and over Indochina after February 3, 1972 unless

South Vietnam held free elections with more than one candidate. "Our support of Thieu's regime is a monument to our desire to embrace blatant dictatorship," he declared in a speech defending his bill.

In a particularly hard-fought contest in 1970 Montoya was challenged by Anderson Carter, a conservative cattle rancher and oilman backed by the Nixon administration. Responding to Carter's accusations that he represented "old politics" and "special interests," the incumbent dismissed his principal opponent as "a radical extremist [who] belongs to the ice age." A tireless, shirt-sleeve campaigner, Montoya individually contacted as many voters as possible. At kaffee klatsches and in working class bars, he bore down heavily on such pocketbook issues as inflation and unemployment. In a three-way election in November, Montoya received 52.3 percent of the votes cast, defeating Carter, the Republican candidate, and William L. Higgs, the People's Constitutional Party standard-bearer.

Named to the bipartisan seven-member Select Committee on Presidential Campaign Activities, Senator Montoya told the press that he expected the panel "to sift through the facts and come up with a complete story of just what was involved and just who was involved." Since 1971 he had suspected that the Justice Department had illegally tapped the telephones of some Senators and Congressmen. In a March 1971 speech he told guests at the Colorado Jefferson-Jackson Day Dinner that the Nixon administration encouraged "frightening invasions of citizens' rights and privileges." Appalled by the daily revelations of the Watergate scandals, Montoya patiently and methodically questioned the witnesses, comparing their previous public statements with sworn testimony.

As the Congress inexorably moved toward impeachment, Montoya floor-managed a bill requiring Nixon to pay his own legal expenses. As the chairman of the treasury, postal service, and general government subcommittee of the Senate Appropriations Committee, Montoya heard arguments for and against Nixon's so-called "transitional allowance." Promising to accord every consideration to the former President, he nevertheless warned against excesses and denied President Gerald R. Ford's request for $850,000 as being "too much by many miles." To insure honest elections, Montoya has supported legislation to reform campaign financing laws; to prevent a second Watergate, he favors restricting executive powers and expanding Congress' role. "All resolutions and legislation aimed to correct this have been ignored by the executive," Montoya once complained to an interviewer. "It may take a Constitutional amendment."

Affectionately known as "Little Joe" by New Mexicans, Joseph M. Montoya is a short, stocky man with dark brown hair and dark eyes. He dresses conservatively. Describing the Senator's distinctive speaking style for the *National Observer* (October 5, 1970), James M. Perry wrote: "When he speaks in English, Montoya is pompous and bombastic. When he speaks in Spanish, he is earthy and ebullient." On November 9, 1940, Montoya married the former Della Romero, a nurse. The couple has three children, Joseph M., Patrick James, and Linda Jean. The Montoyas maintain homes in Santa Fe, New Mexico and in Chevy Chase, Maryland.

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MOORE, ROGER

Oct. 14, 1927(?)- British actor
Address: b. c/o London Management, 235-241 Regent St., London, WIA-2JT, England; h. Denham, Buckinghamshire, England

Among the most popular series in the history of British television was *The Saint,* whose title role Roger Moore assumed with characteristic aplomb in 1962. Although production of the show ended in late 1968, Moore has retained his image as a man of action whose death-defying feats never impair his immaculate good looks or his halo. He used that image to advantage in assaying the screen persona of James Bond in *Live and Let Die* in 1973. Moore has the reputation of taking neither his acting nor his roles too seriously, often to the chagrin of studio press agents. Even many of those critics who support him view him as little more than a workmanlike actor with a charming screen personality. Trying his hand also at directing, he turned out several episodes for *The Saint* and *The Persuaders!* on TV, but as Jack Edmund Nolan wrote in *Films in Review* (March 1973), his material has not been of real substance and only "time will prove whether he can direct more meaningful tales."

The son of a policeman, Roger George Moore was born on October 14, 1927 in south London, where he also grew up. (Some sources give 1928 as the year of his birth.) A tendency toward self-deprecation, apparent in his interviews for the press, extends to his recollections of childhood. Overweight as a boy, he had to endure so much teasing that for a time he shied away from social contacts. Once as he was trying on a trench coat, he heard his father remark that he looked "like a sack of mud tied in the middle with a belt." He has recalled, however, that he enjoyed a close relationship with his father during a happy childhood.

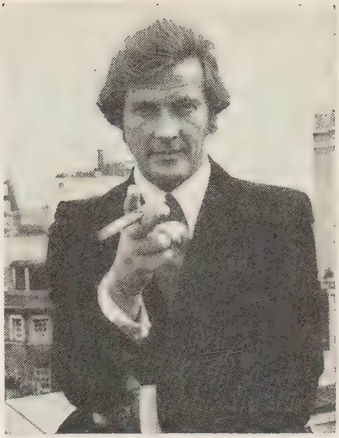
In adolescence, as he lost weight, Moore began to acquire his "male starlet" looks. At fifteen he dropped out of high school to enter art school with the intention of becoming a painter, but before long he took a temporary job as an apprentice at Publicity Picture Productions, an animated cartoon studio. Then, on the advice of friends, he tried out for crowd work in films and was hired as an extra in *Perfect Strangers* (1945; released in the United States under the title *Vacation From Marriage*) and *Caesar and Cleopatra* (1946). Brian Desmond Hurst, codirector of the latter, took an interest in Moore and had him enrolled in the Royal Academy of Dramatic Arts, where to conceal his lack of confidence he clowned around as much as he studied.

Eventually joining the Cambridge Arts Theatre for a season of George Bernard Shaw, Moore made his stage debut as the menagerie keeper in Norman Marshall's production of *Androcles and the Lion.* Two other roles, in London's West End plays, preceded his induction into the British Army. He served in the rank of second lieutenant with a Combined Services Entertainment Unit in Occupied Germany at the end of World War II. After his release from military service in about 1948, he sought work in repertory, radio, and television, but was often forced to support himself by an assortment of nonacting jobs, including modeling and sales. Some relief from years of financial strain came in the early 1950's with an important part in the London production of *Mister Roberts* that starred Tyrone Power and the lead in *The Little Hut.*

In March 1953 Moore went to the United States to appear in a live television drama. Almost as soon as he arrived in New York he was cast in a flurry of starring roles on television, including those in *World By the Tail,* opposite Diana Lynn, on *Robert Montgomery Presents* and *Black Chiffon* and *Julius Caesar* on the *Hallmark Hall of Fame.* His highest hopes rested on the Broadway production of *A Pin to See the Peepshow,* starring Joan Miller, in which he portrayed the young lover. That British drama had gained some notoriety when it was banned in London by the Lord Chamberlain. But because of poor advance publicity and discouraging reviews, the show closed in New York after only one performance, on September 17, 1953. Moore made a screen test for Metro-Goldwyn-Mayer and returned to England.

Back on the London stage, Moore was cast in a featured role in *I Capture the Castle.* Before its run ended, he accepted a contract from MGM and went to France for the filming on location of *The Last Time I Saw Paris* (1954), in which he made his formal screen debut as the young tennis player who loses Elizabeth Taylor to Van Johnson. Two more supporting parts of little merit followed in *Interrupted Melody* (1955) and *The King's Thief* (1955). In *Diane* (1956) Moore had his name above the title for the first time, playing King Henri II of France to Lana Turner's Diane de Poitiers. But he reportedly remembers the film only for its review in *Time* magazine (January 16, 1956), which noted that "he invariably wears the expression of a peevish raisin." His contract with MGM was not renewed.

During the next two years Moore tried to build himself up to stardom in a number of live television dramas. The most important was the highly acclaimed *Ford Star Jubilee* production of *This Happy Breed* (1956). In that TV adaptation of Noël Coward's chronicle of England in the 1930's, which starred Coward, Moore played Billy Mitchell, the boy next door. Writing in the New York *Times* (May 7, 1956), Jack Gould thought that Moore "brought great dimension to the part" and that he "very nearly walked off with the evening's honors." Moore later said that Coward gave him one "memorable" bit of advice, namely that "if you're an actor, accept everything, keep working." Among Moore's other television shows were an adaptation of an Agatha Christie story, *A Murder is Announced* for *Goodyear Playhouse* (1956) and *The Taggart Light* for *Lux Video Theater* (1957).



ROGER MOORE

Because British-made historical romances, like *Robin Hood,* were then enjoying popularity on American television, Columbia's Screen Gems Division signed Moore to play the title role in a half-hour series based on *Ivanhoe,* to be produced in England. When the studio failed to sell the show to any American TV network, only thirty-nine episodes were filmed. Later, however, in syndicated release to individual channels, it played for several years, beginning in 1958. Moore has referred to his role in *Ivanhoe* as that of a boy scout in armor.

A long-term contract with Warner Brothers soon brought Moore back to Hollywood. He accepted the romantic lead opposite Carroll Baker in a lavish, wide-screen version of Karl Vollmoeller's *The Miracle* (1959), based on the famous Max Reinhardt production of the 1920's, updated to the Napoleonic Wars in Spain. Moore played the Duke of Wellington's nephew who dies in battle after seducing a postulant in a convent. The film's critical and public reception was unenthusiastic enough, apparently, to cause Warner to delay until 1961 the release of *The Sins of Rachel Cade,* which starred Moore in a somewhat similar story. In that movie he seduced a medical missionary, portrayed by Angie Dickinson, in World War II Africa. The film was sometimes double-billed with Moore's only other Warner Brothers feature, *Gold of the Seven Saints* (1961), in which he played Shaun Garrett, an Irish cowboy.

Most of Moore's work at Warner Brothers, however, was in television. In 1959 he costarred in *The Alaskans,* an hour-long comedy-adventure show for ABC-TV. Earlier he had made several guest appearances on *Maverick,* the popular western comedy series, including a version of Sheridan's *The Rivals* (1959) in western dress. *The Alaskans,* as a show, was a flop, but to judge from his fan mail, Moore was not. After James Garner, costar of *Maverick,* walked out on his contract with Warner in 1960, therefore, Moore replaced him in the role of the Maverick brothers' British cousin, Beau. Declining ratings led to the cancellation of the show on ABC-TV at the end of Moore's first season. After making guest appearances in 1961 on *77 Sunset Strip* and *The Roaring 20's,* he secured a release from his contract and went to Italy, where he made two potboilers, including *The Rape of the Sabines* (1961).

On his return to England, Moore's career began an upward swing when the producer Lew Grade chose him for *The Saint,* an Associated Television series for the independent television network. Leslie Charteris' novels about the exploits of Simon Templar had been acquiring a large following for almost forty years and had already served as the basis of several movies and a popular radio series. A ready-made audience throughout the world therefore assured the show's chances of becoming one of the most widely viewed British series ever produced, and by the time the filming ended, it was being shown in more than seventy countries. In the United States *The Saint* was syndicated to some ninety different local outlets around the country before NBC bought it in 1967 for network telecast, to use mainly as a summer replacement. Jack Gould of the New York *Times* (May 18, 1969) later reflected the sentiments of many: "In the wasteland of summer repeats the American viewer is indebted to Britain for [this] one hour of relief from the familiar cultural humidity."

As The Saint, alias Simon Templar, in that mystery-adventure series of international intrigue, Moore portrayed a debonair man of no discernible profession, always ready and eager to rescue beautiful women in distress and to vanquish the enemies of the law. He conveyed The Saint's reckless charm with disarming ease, enhancing the program's endearing clichés with his casual air of sophistication. In 1963 Moore started to direct occasional episodes of *The Saint,* probably beginning with *The Contract* with the singer Dick Haymes in a straight role. He also directed *The Miracle Tea Party* (1964), which opened the show's third season. A reviewer for *Variety* (October 7, 1964) wrote that as a director Moore "showed considerable flair for [the] chase, imparting pace to an average script." But on the whole, his directorial achievements both here and in later work were basically limited by the strictures inherent in each series.

After 114 one-hour and two feature-length shows, production on *The Saint* ended in 1968. Moore had become a wealthy partner in Bamore, Ltd., which then owned the series. Bamore had successfully revived *The Saint Mystery Magazine* and had arranged for him to become a director and styling consultant for Pearson & Foster, a British textiles firm that marketed a line of "Saint" clothing. Moore found out, however, that the success of *The Saint* did not carry over into *Crossplot* (1969) and *The Man Who Haunted Himself* (1970), theatrical features made by Bamore. In 1970 he became managing director for European production for Fabergé's Brut Productions.

For Brut, Moore costarred with Tony Curtis in *The Persuaders!,* a British-made television series. He also arranged the production of Brut's warmly received comedy, *A Touch of Class* (1973). *The Persuaders!,* which was shown in the United States on ABC-TV in 1971-72, was an expensively made comedy-adventure series that failed in America but fared well elsewhere. Moore directed two episodes, one featuring his daughter, Deborah.

Before the filming of *The Persuaders!* was over, Moore was signed by Harry Saltzman and Albert R. Broccoli for their eighth James Bond film, *Live and Let Die* (1973). As both critics and the film's producers have noted, Moore is in many ways closer to Ian Fleming's original conception of Bond as agent 007—that of a kind of disenfranchised member of the British Establishment—than Sean Connery, who had become closely identified with the role. A stunt-filled thriller about the machinations of a black master criminal in Harlem and the Caribbean, the movie itself drew mixed notices, with some critics faulting Moore's performance for being too stiff, others for being too much in the manner of a drawing-room comedy. But the *New York* critic Judith Crist, long enamored of Moore's Simon Templar, felt that he brought charm back to the Bond films. Gary Arnold of the Washington *Post* (June 27, 1973) appraised *Live and Let Die* as one of the "most proficient and perhaps the most amusing film in the series," and Moore as "more than adequate as Bond." To promote the film, the actor wrote *Roger Moore's James Bond Diary* (1973), a paperback original.

Moore's second Bond movie, *The Man with the Golden Gun,* released in 1974, confirmed the commercial viability of the series. Another 1974 action film, *Gold,* offered Moore a change of character, if not of pace. That Michael Klinger production starred him as the duped manager of a South African gold mine about to be flooded by conspirators trying to manipulate the world's currency.

Roger Moore is a dapper, urbane man of athletic build who stands about six feet three inches tall and has blue eyes and light-brown hair. While in drama school he met Doorn Van Steyn, whom he married a year or so later. After their divorce in 1953 he married Dorothy Squires, a popular British singer. In 1961, while filming *The Rape of the Sabines,* he met the Italian actress Luisa Mattioli, but difficulty in obtaining a divorce from his second wife delayed their marriage until 1969. He and his present wife have three children, Deborah, Geoffrey, and Christian.

The family lives on a seventeen-acre estate in Buckinghamshire. Moore is said to be one of the best-liked actors in British films, with an easy-going, down-to-earth manner. He is chairman of the Stars' Organization for Spastics, a British charity. His hobbies are playing the guitar, swimming in his own pool, and painting pictures, especially of trees. In his New Year's list of debunking awards Vincent Canby of the New York *Times* (December 29, 1974) conferred the Kabuki Acting Award on Moore "in recognition of the manner in which he has reduced all human emotions to a series of variations on one gesture, the raising of the right eyebrow." According to Rex Reed in the Washington *Post*, Moore is not easily fazed: "He finds a joke in every situation and for an actor who is going to get a lot of ribbing about being James Bond, super-hero, he has a gentle sense of humor."

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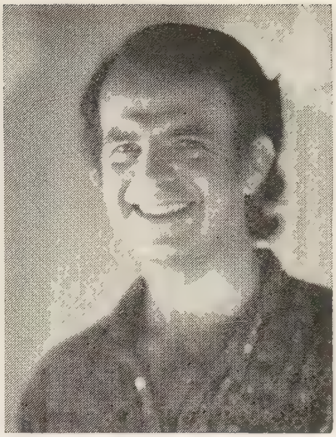
MOTT, STEWART R(AWLINGS)

Dec. 4, 1937- Philanthropist; political activist; business executive
Address: b. Stewart R. Mott & Associates, 515 Madison Ave., New York 10022; h. 800 Park Ave., New York 10021

One of the most bountiful supporters of progressive and offbeat causes in the United States is Stewart R. Mott, who describes himself as an "avant-garde philanthropist." The heir to a sizable portion of the fortune amassed by his father, the late C. S. Mott, who was for a time General Motors' largest stockholder, Stewart Mott has used his wealth to promote birth control, abortion reform, sex research, arms control, feminism, civil liberties, and reform in government and politics. He has also used it to help back a number of liberal politicians, including George S. McGovern, whose chief contributor he was in the Presidential campaign.

An utterly candid man, with a flair for self-dramatization, Mott opposes the concept of the philanthropist as an anonymous writer of checks. Instead he is open about his financial dealings, takes an active part in the organizations and campaigns he supports, and is a skilled publicist for his causes. To many people, Mott is perhaps best known as the possessor of New York City's most extensive vegetable roof-garden, including over 300 varieties, which he cultivates on the roof and terrace of his Park Avenue penthouse.



STEWART R. MOTT

Stewart Rawlings Mott was born on December 4, 1937 in Flint, Michigan to Charles Stewart and Ruth (Rawlings) Mott, a former teacher. He has a half-brother and two half-sisters from his father's first marriage: Charles Stewart Harding Mott, who heads the Mott Foundation in Flint; Aimée (Mott) Butler; and Elsa Beatrice (Mott) Ives. After the death of his first wife and two other marriages, C. S. Mott at the age of sixty married Stewart's mother, a distant cousin half his age. Stewart has an older sister, Susan (Mott) Webb and a younger sister, Marianne Turnbull (Mott) Meynet.

C. S. Mott, who was of English and Irish ancestry, parlayed a wheel-and-axle business into one of the nation's largest fortunes. Early in the century he sold his automobile parts business to General Motors for GM stock, kept reinvesting in the automobile company, and eventually became its biggest stockholder. In addition his holdings came to include majority ownership of the United States Sugar Corporation and several water-supply companies (but not the Mott fruit juice company, which passed out of family control many years ago). In 1926 C. S. Mott established the Mott Foundation, which has poured millions of dollars into adult education and other programs for Flint, his hometown and a center of the automobile industry. At the time of his death at the age of ninety-seven in 1973, Mott's fortune was estimated at over a billion dollars.

As a child, Stewart Mott was overweight, badly coordinated, and poor at sports. There arose an enmity between the boy and his father that was never entirely dispelled. Mott still recalls with some bitterness that his father paid scant attention to him as he was growing up. When the old man was not working, he would often go away for months at a time with Stewart's mother to their vacation home in Bermuda, leaving the children in Flint with a governess. One incident that Mott found particularly humiliating, he has told several interviewers, occurred when it came time for him to ride a bicycle and his parents hired someone to teach him.

Although he loathed summer camps, Stewart was sent to a succession of them. At the age of eleven he ran away from one, after which he made an agreement with his father. He would go to camp for half the summer if he could work for one of the many Mott enterprises during the other half. He began as a stock boy at the Smith-Bridgman department store in Flint, one of four department stores controlled by his father. During subsequent summers he worked on a pecan-and-goose farm in New Mexico, as a machinist, and as an executive trainee in a Frigidaire plant outside Paris.

An apt student, Mott attended schools in Flint and the Leelanau School in Glen Arbor, Michigan before going in 1951 to Deerfield (Massachusetts) Academy, where he served as advertising manager of the yearbook. When he graduated in 1955, Mott decided to follow in his father's footsteps by studying engineering. At the Massachusetts Institute of Technology he concentrated on sciences until an aptitude test revealed that his language skills were potentially greater than his ability in science and mathematics. He began replacing some of his science classes with humanities courses, grew a beard, joined the French club, took piano classes, and, for a time, tried psychoanalysis. After his junior year he went to Europe for the summer, decided to keep on going, and spent a year traveling around the world. Limited to a $100-a-month allowance and his own entreprenurial resources, he made the trip on just $1,500, a fact he proudly relates to interviewers.

Back in the United States, Mott went to New York City, where he enrolled in the General Studies school of Columbia University. In 1961 he obtained a bachelor's degree in business administration, another in comparative literature, and a Phi Beta Kappa key. The following year he completed most of the requirements for an M.A. in Greek drama from the Columbia Graduate Faculties. In the spring of 1962 Mott left Columbia and spent a year as an apprentice in his father's enterprises scattered around the United States.

Mott then tried teaching, but after spending the academic year of 1963-64 as an English instructor at Eastern Michigan University in Ypsilanti, he returned to Flint with the intention of eventually becoming part of his father's Mott Foundation. Meanwhile, he became interested in the activities of Planned Parenthood. After setting up a branch of the birth control clinic in Flint, Mott became a kind of emissary for the national organization, visiting American communities and international conferences. He soon became Planned Parenthood's largest single contributor, giving, between 1964 and 1968, $1,240,000 to it and similar groups.

In 1965 Mott proposed to his father that the Mott Foundation reorder its priorities and take him on as a consultant. Instead of concentrating all its largesse on educational and other programs for Flint, the son argued, the foundation might better serve humanity by distributing one-quarter of its gifts to Flint, one-quarter to population-control groups, another quarter to arms-control groups, and the rest to promising new programs as they came up. The elder Mott rejected the idea and suggested that his son might be happier in some environment more congenial to his interests. Feeling rejected, Stewart Mott moved to New York and did not speak to his father for a year.

When Stewart Mott came to New York City in 1966 he threw himself into the activities of a nonprofit foundation that he had founded called Spectemur Agendo ("Let Us Be Known By Our Deeds"), based on his family's motto. Unlike the traditional philanthropies of the Mott Foundation, Spectemur Agendo furthered such causes as abortion-law reform, sex research, and extrasensory perception studies. For about a year Mott worked as a volunteer in the New York headquarters of Planned Parenthood, so that he could learn the mechanics of fund-raising at first hand. Eminently successful at that activity, he helped to raise some $3,000,000 during that year.

Mott first came to national attention in March 1968, when he made his debut in political financing with a characteristically bold gesture. A conscientious objector who had long bankrolled arms-control and antiwar groups, Mott wanted to find a Presidential candidate in 1968 who would bring peace to Vietnam. Since President Lyndon B. Johnson was presumably going to run again on the Democratic ticket, Mott decided that Nelson A. Rockefeller should run as a peace candidate on the Republican ticket. In March he took out full-page advertisements in the New York *Times* and several Michigan newspapers urging Rockefeller to run as an antiwar candidate. He then established a volunteer organization to promote Rockefeller's candidacy and raised a fair amount of money for the campaign. When the New York Governor and his staff, however, studiously ignored Mott's efforts, the young millionaire's ardor cooled. After Johnson pulled out of the race, Mott threw his support behind Eugene McCarthy, contributing some $210,000 to the Senator's unsuccessful primary campaign.

During the 1968 campaign Mott also supported peace candidates for lesser offices from both parties to the tune of $56,000. In 1969 he immersed himself in the New York mayoralty race by backing both Republican John V. Lindsay and Democrat Herman Badillo, and in the Congressional elections of the following year he contributed some $50,000 to antiwar candidates. Early in 1972 Mott established People Politics, a committee to raise funds to reform the 1972 Democratic convention to better represent women, blacks, and youths. The $100,000 that he contributed to the committee along with the money it raised was distributed among the National Women's Political Caucus, the National Black Political Caucus, the National Youth Political Caucus, and the Center for Political Reform.

Initially undecided on the candidate that he would back for the 1972 Presidential election, Mott contributed $5,000 apiece to Lindsay, Mc-

Carthy, and George McGovern. The one candidate that the philanthropist knew that he did not want was Edward Muskie, whom he regarded as weak on the war issue and shockingly flippant on the abortion reform question. Consequently Mott devoted much of his time during the 1972 primaries to directing negative research on Muskie that resulted in a scathing pamphlet about the Maine Senator. Mott also sponsored a series of newspaper ads harshly criticizing Muskie for not revealing a full list of his campaign contributors. The virulence of Mott's campaign against Muskie led to his being interrogated by Senator Sam J. Ervin Jr.'s Watergate committee in 1973 when it was investigating 1972 campaign "dirty tricks." The committee discovered, however, that unlike the Nixon tricksters, Mott had signed everything he published.

As the 1972 campaign progressed, Mott became a supporter of Senator George S. McGovern, and by November he had become McGovern's biggest campaign contributor, with gifts of $355,000. His total political expenditures in 1972 amounted to $700,000, including contributions to dozens of other candidates. As the scandals began to unfold following President Richard Nixon's reelection in 1972, Mott largely financed (with some $100,000) an "anti-corruption project" headed by Washington public-interest lawyer William A. Dobrovir. The project investigated the dairy scandal, the ITT controversy, and the financing of Nixon's San Clemente retreat. In mid-1974 Dobrovir and his associates published *The Offenses of Richard M. Nixon* (Public Issues Press), a pro-impeachment book detailing the results of their investigations.

In order to be the "compleat philanthropist," Mott has written, one must be a "businessman-investor" in order to assure a regular flow of money; an "active volunteer" involved in the decisions of the organizations one supports; a "politician" backing the candidates who will seek to legislate one's favored causes; and a "publicist" who brings media attention to his pursuits. Although he has said that ideally the philanthropist should spend a quarter of his time tending his investments, Mott leaves most of those chores to his two full-time portfolio managers and his accountant. The philanthropist's assets, as of 1974, were worth about $10,000,000, a sum that he has accumulated by investing the earnings from two trusts received from his father. He is a one-third beneficiary of the first trust, which dates back to 1939 and consists of 600,000 shares of General Motors stock. The other, established in 1953, holds 45,000 General Motors shares and a few other assets. When he is forty he will come into a third trust, which also holds 45,000 GM shares. Mott took over control of his trusts when he was twenty-nine.

In recent years Mott has maintained his interest in pacifism and population control by supporting such organizations as the Fund for Peace, the Indochina Peace Campaign, the SANE Educational Development Fund, Zero Population Growth, the Association for Voluntary Sterilization, the National Abortion Rights Action League, and the National Organization for Non-Parents, which named him NON-Father of the Year in 1973. Among the many governmental reform, civil liberties, and political groups that he supports are the Center for Corporate Responsibility, the Center for the Study of Congress, the Center for the Study of Democratic Institutions, the Citizen's Research Foundation, the Nader Profiles Project, the Tax Action Campaign, the Political Rights Defense Fund, Amnesty International of the United States of America, the New Democratic Coalition, the Center for the Study of Public Financing, the American Civil Liberties Union, the Americans for Democratic Action, and Common Cause. Mott has also worked for passage of the Equal Rights Amendment, and he has contributed to the National Women's Education Fund and the Women's Campaign Fund. In 1972 he sponsored the preparation of a book entitled *The Almanac of American Politics* (Gambit) by Michael Barone and others. Mott's business affiliations include membership on the boards of directors of the Michigan National Bank in Flint, the United States Sugar Corporation, and Rubin Realty Company in New York.

Mott's business and financial activities are administered at an office he maintains on Madison Avenue, but he spends little time there himself, preferring to work at home and keep in touch with his office by telephone tie line. Currently Mott lives in an eight-room Park Avenue penthouse apartment cluttered with political posters, papers, and filing cabinets. On his terrace and the roof of his apartment he has established what is probably the most elaborate penthouse garden in New York. It consists of some 3,000 square feet of space, half of it covered with sod boxes containing approximately 500 varieties of fruits, vegetables, and ornamental plants.

Blue-eyed and brown-haired, Stewart R. Mott is six feet, two inches tall and weighs about 210 pounds. He dresses casually, wears a fresh flower in his buttonhole, and smokes Turkish cigarettes. Amiable and straightforward with a guileless smile, the maverick philanthropist is open in talking about all aspects of his activities, from the amount of federal income taxes he has paid in recent years (little or none) to the intimate details of his relationships with his many girl friends. Confirmed bachelor Mott has written two long and highly personal newsletters about himself that he sent to 2,500 friends and acquaintances. In one he wrote, "I've never yet encountered anyone whose lifestyle is quite like mine," and no one has apparently had reason to doubt him. Mott, who until recently listed himself in the New York telephone directory as "philanthropist," works long hours on his projects, for he insists on keeping abreast of every detail. At night he parties, often at gatherings in honor of his causes. Mott is a registered Democrat, and although at one time he went through an intensely religious phase, he now describes himself as "nonreligious." According to E. J. Kahn's profile in the *New Yorker* (November 27, 1971), Mott has many acquaintances but few real friends. One of his closest friends compared him to a piece of sculpture encased in glass. "You can view him in the round, and get near enough to observe his every detail, but you can't get near enough to touch him," the friend told Kahn. Mott keeps a pampered cat named Shalom.

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MUGGERIDGE, MALCOLM (THOMAS)

Mar. 24, 1903- British writer; social critic
Address: h. "Park Cottage," Robertsbridge, Sussex, England

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1955.

Malcolm Muggeridge, the British journalist and social critic, is one of the most prolific writers of our time and, by common consensus, one of the most paradoxical. He has been an admirer of the Soviet regime, in the early 1930's, and, later, one of its harshest critics; a spy for British Intelligence during World War II; the editor of *Punch;* a book reviewer for *Esquire;* a TV film writer and panelist; and, at present, a zealous apostle of nondenominational Christianity and defender of traditional values.

Among the maze of contradictions that Muggeridge presents, the chief elements of consistency are an unerring sense of the absurd, an impeccable prose style, and a lethal wit. He is a formidable yet irresistible gadfly, an idol of the middle class and of the young, who may deplore his ideas but admire him because "he has something to say." Irreverent to the point of being outrageous, Muggeridge has repeatedly shocked people by his readiness to put down almost everyone from the Queen to Che Guevara, and to debunk every cherished idea men hold, including the belief in human progress. Consequently, his religious affirmations perplex those who have closely followed his career. To some, those affirmations represent the ultimate contradiction; to others, they constitute an inevitable phase in the life of a utopian thinker for whom social panaceas have long since lost their value. In recent years most of Muggeridge's books have been published in England by Collins and in the United States by Morrow and Harper & Row.

Born on March 24, 1903 in the London suburb of Croydon, Surrey, Malcolm Thomas Muggeridge, like his four brothers, was early imbued with the socialist ideas of his father, Henry Thomas Muggeridge, a self-educated lawyer's clerk and later a Labour MP from Romford, Essex. His mother, Annie (Booler) Muggeridge, a woman of little education who equated socialism with free love, had far less of an impact on Muggeridge who, from an early age, was magnetized by his father's energy, intensity, and "irrepressible ego." The latter's soapbox onslaughts on war, inequality, and injustice invariably ended on a note of defiant faith in a socialist utopia that struck Muggeridge as a "sublime prospect . . . relatively easy of attainment."

As a consistent socialist, his father sent Muggeridge to the local elementary and secondary schools. The latter were staffed, according to Muggeridge, with a "bizarre collection of aged and incompetent teachers" who, for various reasons, were rejected for military service. At seventeen Muggeridge emerged unscathed by the experience and entered Selwyn College of Cambridge University, where his previous training obliged him to take the Natural Science Tripos (chemistry, physics, and zoology), although he had no interest in that curriculum whatever. In 1923 he received his M.A. degree from Cambridge, which he looks back upon as "a place of infinite tedium," relieved mainly by the presence of Dr. Alec Vidler, Canon of Windsor, with whom he formed a lasting friendship. There he also met his future wife, Katherine Dobbs, the niece of the celebrated Beatrice and Sidney Webb, two of the founders of the Fabian Socialist movement.

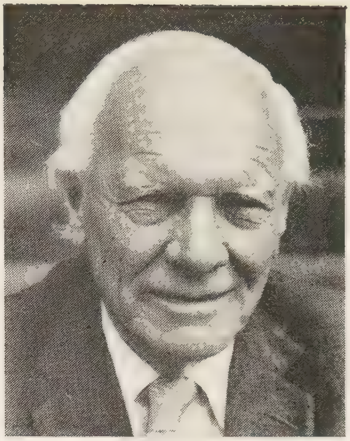
At that time aspiring to teaching, in 1924 Muggeridge joined the staff of Union Christian College in South India. There he did his utmost to arouse the students' nationalism—"to help them recover the freedom that was their birthright." In time, however, he became disillusioned with the Indian university system and, because of his propensity for a "Bedouin existence," was eager for his three-year contract to expire. On his return to England, he saw a great deal of Katherine Dobbs, whom he married in 1927, despite her father's objections to what he considered an egregiously undesirable match. That same year he took a post at a government school in Egypt, and after teaching for two terms in the town of Minia, moved on to the Egyptian University in Cairo, where he lectured until 1930. Quickly absorbed by the political scene, he wrote an article on the country's struggle for national liberation and sent it to the Manchester *Guardian,* which not only published it but requested more reportage. An offer to join its editorial staff delighted Muggeridge, who regarded the Manchester *Guardian* as the most progressive newspaper in the world.

Back in England, Muggeridge succumbed to the "fever" of journalism, "expounding all the hopes and apprehensions" that the Manchester *Guardian*'s editor, C. P. Scott, "entertained for mankind." While writing for the paper, Muggeridge also began to review books, the only occupation he has since pursued steadily. In 1931 the success of his play *Three Flats* (produced by the Stage Society) and his novel *Autumnal Face* (Putnam, 1931) launched him as a man of letters, but he had an instinctive aversion for the role, certain that in the conditions of twentieth-century life, literature would become an absurdity. He therefore preferred newspaper reporting to "dancing and grimacing on the grave of a dead culture."

Soviet Russia alone signified a hope of rebirth to Muggeridge, and when, in 1932, he was appointed Moscow correspondent for the Manchester *Guardian*, he was determined to become a Soviet citizen. Yet Communism soon proved to be a "god that failed." Confronted with rigid censorship of his dispatches, evidence of a wave of purges to come, and the refusal of most foreign newsmen to admit the discrepancy between the hope and the reality, Muggeridge grew bitter. He was even more incensed by the Manchester *Guardian*'s doctoring of the truths he did manage to communicate, particularly about the famine in the U.S.S.R. In 1933 he left the country with utter contempt for both the regime and the Manchester *Guardian*, venting his wrath on the former in *Winter in Moscow*, published in 1934 by Eyre in England and by Little in the United States, and virulently attacking the latter in a novel that the Manchester *Guardian* managed to suppress.

In 1933 Muggeridge had a temporary job in Geneva with the International Labor Office (part of the defunct League of Nations), then spent fifteen months in India as assistant editor of the *Calcutta Statesman*, a melancholy period in his life because of Great Britain's outlook on India's struggle for independence. Returning to England, he wrote for the "Londoner's Diary," the daily gossip page of Lord Beaverbrook's *Evening Standard*. The paper's unfounded optimism became so distasteful to him in his year there (1935-1936) that he quit and, until 1939, lived precariously on an income from weekly book reviewing for the *Daily Telegraph* and some free-lance journalism. He also completed work on his book *Earnest Atheist; A Study of Samuel Butler* (published in 1936 by Eyre in England and as *A Study of Samuel Butler; The Earnest Atheist* in the United States by Putnam in 1937), which, because of his antipathy for Butler, offended many critics. Another book, *In A Valley of This Restless Mind* (Routledge, 1938), on the understanding of love he derived when his wife fell seriously ill, failed to impress many of the critics except Evelyn Waugh. Muggeridge fared far better with *The Thirties* (Hamish Hamilton, 1940), published in the United States under the title *The Sun Never Sets: The Story of England in the Nineteen Thirties* (Random House, 1940). A study of British history during that decade, the book was much admired by George Orwell because of its castigation of British political leadership.

Muggeridge joined the army in 1939, not out of patriotism—Russia had made him skeptical about all democratic rhetoric—but on an impulse to do as he wished, which, he says, "wars make permissible, practicable, and even praiseworthy." After a period of officers' training in England, he was given a pro-forma discharge and under the title of vice-consul, sent as a spy for British intelligence to Lourenço Marques in Portuguese Africa. Quartered there in the same hotel as his German and Italian counterparts, he was supposed to outwit their schemes to sabotage British ships along the African coast. Despite its hilarious moments, that phase of his life ultimately became absurd and degrading enough for him to attempt suicide by drowning. What saved him—at the last moment—was a new sense of attachment to life, of the essential "even ecstatic" part that suffering plays in it. Sent from Africa to Italy and then to liberated Paris, Muggeridge, like François Mauriac, helped ease the lot of those who had been falsely accused of collaborating with the Germans. That activity he sums up as "the only worthwhile thing I did in the whole war."


MALCOLM MUGGERIDGE

On resuming his peacetime life in London, Muggeridge wrote for the *Daily Telegraph*, as its Washington, D.C. correspondent in 1946-47 and deputy editor in London from 1950 to 1952. In January 1953 the British humor magazine *Punch* broke its age-old tradition by selecting Muggeridge, a man outside its staff, as editor. During his five years there, *Punch* acquired new satirical bite, adding to its controversial cartoons pungent editorials by Muggeridge. He also initiated a series of brilliant parodies, including simulations of the style and typography of various journals; a mock daily program listing for the BBC patterned after its weekly paper *Radio Times;* and a four-page inset entitled *Her*, an alleged woman's magazine. Under his editorship, *Punch* also became a literary magazine, featuring some of England's best writers. Nonetheless, Muggeridge wearied of sitting with his staff ("all anguished men," he says) "trying to discover what, if anything, was funny." When he left in 1958, he was determined that humor would never again become a "professional necessity."

After accepting an invitation to interview Billy Graham for the BBC in 1953, Muggeridge established himself as a TV interviewer, panelist, and documentary film writer of international acclaim. A master of the medium, he has used it to produce documentaries that rival the best of his writing, offering viewers excursions to places as dissimilar as India, Israel, Moscow, and a Trappist Monastery in Scotland. About his documentary on India, "Twilight of an Empire," rebroadcast on Canadian television in 1967, a Toronto *Globe and Mail* reviewer (March 28, 1967) noted that it afforded "the kind of compelling inside look at India under the British Raj" that E. M. Forster provided in *A Passage to India*. Muggeridge has been equally astute in portraying mentalities as antithetical as that of the saintly Mother Teresa of Calcutta ("Something Beautiful for God," a 1968 film about her commitment to the destitute of India) and hip students. With some of the famous people he has interviewed—Bertrand Russell, Nehru, Salvador Dali, Harold Wilson, and Norman Mailer—his magnetism has sometimes proved disarming. On the other hand, his ruthless candor has occasionally brought reprisals. In the mid-1960's his caustic attacks on the monarchy nearly ended his BBC career, and in 1969, after having "roasted" Christiaan N. Barnard in an interview, he was banned from South Africa, where he had hoped to film part of a documentary on Gandhi.

Both on television and in print, Muggeridge has acted as a self-appointed scourge of twentieth-century folly, convinced that much of life is theatre ("cheap melodrama at that") and most of its actors absurd. Some of his demolition jobs that were originally published in *Esquire, Encounter*, the *New York Review of Books*, and other periodicals were reprinted in two books: *Tread Softly, For You Tread On My Jokes* (Collins, 1966) and *The Most of Malcolm Muggeridge* (Simon & Schuster, 1966). He has also struck at some of the Vatican's liberal moves, insisting that "pessimism" is Christianity's greatest strength. Muggeridge has become increasingly concerned with the growing tendency of people to escape reality through drugs, pornography, or television. In December 1968 he conducted a television interview with himself in which he confessed that he persists in a medium he detests because he still has a faint hope he may say something worthwhile.

By the mid-1960's Muggeridge had begun to affirm an individualistic, undogmatic form of Christianity. He summed up his faith in *Jesus Rediscovered* (Doubleday, 1969), which combines some of his speeches and commentaries related to his 1967 BBC-TV series on the Holy Land with a deeply personal account of his tortuous journey towards Christ. When the book appeared, some reviewers found it an engaging but unconvincing confession, while others considered it a sell-out, a journalistic ploy, or a sign of senility. Since then, readers have come to agree with the opinion voiced in the Toronto *Globe and Mail* (October 28, 1972) by the author's son, John Muggeridge, a Canadian writer and scholar. Stressing the consistency of his father's thinking he wrote: "Committing himself to Christ was a way of dramatizing the role of social critic: guerrilla theology. We need men like Muggeridge to puncture our complacency."

Evidence of guerrilla theology is again apparent in *Paul: Envoy Extraordinary* (Collins, 1972), a dialogue on St. Paul by Muggeridge and Alec Vidler, a distinguished Anglican theologian whom he met at Cambridge. Based on a television series the two men filmed for the BBC in 1970, the book provides insights into both the apostle and the two distinctly different Christian mentalities who chose to study him. Muggeridge had also prepared for the Canadian Broadcasting Company a television series on six of the religious thinkers he most admires: St. Augustine, Pascal, Blake, Kierkegaard, Tolstoy, and Dietrich Bonhoeffer, the heroic Lutheran cleric who was executed by the Nazis. Although Muggeridge still regards television as a harbinger of civilization's "death-wish," he feels that series—his "unfinished business" on the medium—will dramatize the common bond of religious figures who, in different ages, "all pointed to a direction . . . quite opposite to the trends of their time." The first program, shown on November 13, 1974, was described by the Toronto *Globe and Mail* as an illustrated lecture whose every paragraph was crammed with Muggeridge's faith. In 1975 Harper & Row published his *Jesus*, an account of Christ's life as recorded in the Four Gospels. In reviewing it for the *National Observer* (September 27, 1975), Bruce Cook noted Muggeridge's predilection for "old-time religion" and praised his ability "to make fresh the kind of material that may have become almost too familiar."

Intimations of Muggeridge's religious propensities turn up repeatedly in the first two volumes of his autobiography, *Chronicles of Wasted Time*, which is probably the most widely acclaimed of all his writings. Early in the first volume, *The Green Stick* (Collins, 1972; Morrow, 1973), Muggeridge observes that he has "never greatly cared for the world or felt particularly at home in it." That attitude becomes increasingly comprehensible as he records his disillusionment with all he once valued: his Marxist upbringing, the British intellectual Left, the integrity of liberal journalism, and the promise of the Russian Revolution. By 1933 his sense of betrayal was so great, he says, that since then he has never "had the faintest expectation that, in earthly terms, anything could be salvaged." Nor was that attitude reversed by events before and during World War II, the period he deals with in the second volume, *The Infernal Grove* (1973; 1974). There he recounts the simplistic policy pursued in India during the last days of the British Raj; the equally unreal policy of Lord Beaverbrook's *Evening Standard*, for which Muggeridge wrote on his return to England; the inanities of wartime intelligence operations, which, however comic, left him with a sense of moral degradation that led him to attempt suicide; and the hideous spectacle of *L'Épuration* in Paris at the war's end. With the closing scene of *The Infernal Grove*—the postwar internment of the Webbs' ashes in Westminster Abbey—Muggeridge buries once and for all the hopes he had cherished in his socialist heritage. For him, he concludes, "another way had to be found and explored."

Despite its enveloping gloom, Muggeridge's autobiography is intensely funny. In reviewing it for *Book World* (September 30, 1973) Edwin M. Yoder Jr. asked: "How could a book by design so glum supply so much light and laughter?" Even those who carped at Muggeridge's views praised his dazzling wit and the precision and beauty of his style. In the New York *Times* (September 30, 1973) Paul Johnson, former editor of the *New Statesman,* wrote: "Next to the late Evelyn Waugh, he is, in my view the finest writer of English prose of his generation, . . . there is scarcely a paragraph which is not a small work of art. . . . Though the tone is melancholy, . . . the enjoyment conveyed is Dickensian in its variety and unflagging spirits." Johnson, like other critics who know Muggeridge personally, pointed out that the man's many endowments also include the gift of friendship.

Malcolm Thomas Muggeridge feels that for all its vicissitudes, his life remains remarkably consistent. Certainly that holds true of the daily routine he follows these days. He wakes at five, works until lunch, takes a short walk, and then writes again in the afternoon. A vegetarian who neither smokes nor drinks, Muggeridge has become abstemious not for religious reasons but because he believes that some degree of ascetism is necessary if a person wants to go on working after he is sixty. He relaxes by listening to classical music, playing patience, and taking long walks with his wife. Interviewers have found Muggeridge a genial host whose vigor of mind reveals a writer undiminished by aging. His decorations include the Legion of Honor, the Croix de Guerre with Palm, and the Médaille de la Reconnaissance.

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MYRDAL, (KARL) GUNNAR (mür'däl gun'ər)

Dec. 6, 1898- Swedish economist; educator; writer

Address: b. Institute for International Economic Studies, University of Stockholm, Sveavägen 166, S-113 46 Stockholm, Sweden; h. Västerlånggatan 31, S-111 29 Stockholm, Sweden

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1946.

Along with serving his native Sweden as a government official and as adviser and planner in public affairs, the economic sociologist Gunnar Myrdal has applied much of his attention and expertise to social problems in the United States, South Asia, and other parts of the world. The resulting studies, foremost of which are *An American Dilemma* and *Asian Drama,* have made Myrdal one of the most respected and widely quoted authorities in international economics. In acknowledgement of his achievements he was chosen at the age of seventy-five to share with Friedrich von Hayek the 1974 Nobel Prize in Economics. Having won early recognition for "pioneering work in the theory of money and economic fluctuations," Myrdal was cited by the Royal Swedish Academy of Sciences in the Nobel Award for reaching a wider audience through a multidisciplinary approach that led to "penetrating analysis of the interdependence of economic, social and institutional phenomena."

GUNNAR MYRDAL

An advocate of broad economic planning, especially in the United States (which he feels lags behind Europe in government direction of the national economy), Myrdal expressed the fear shortly after the Nobel Prize announcement that unless effective steps were taken to curb cumulative inflation, the world might find itself in a worse depression than that of the 1930's. His classic work in American race relations, *An American Dilemma,* which ran to more than two dozen editions since it appeared in 1944, is expected to be followed by a new look at the problem. Scheduled for 1976 publication by Pantheon Books, it is tentatively entitled "An American Dilemma Revisited: The Racial Crisis in the United States in Perspective." Myrdal is considered one of the most influential foreign observers of America since the nineteenth-century French liberal Alexis de Tocqueville. Because of his affection for the United States, where he is as much at home as in Sweden, he claims the right to criticize what he regards as departures from the American Dream, such as the tolerance of poverty and the policy in Vietnam.

Karl Gunnar Myrdal was born on December 6, 1898 in Gustafs parish, a small village in central Sweden's Kopparberg region, virtually identical with the historical province of Dalarna (Dalecarlia), whose peasants freed Sweden from Danish rule in the early sixteenth century. His father, Karl Adolf Myrdal, was employed in railroad construction; his mother's maiden name was Anna Sophia Carlson (or Carldotter). The Myrdal family's ancestors migrated from Finland and, as indicated by the etymology of the surname, settled in a Swedish valley near swampland. Gunnar Myrdal recalls having spent half his early years on a farm and the other half in the city. "By the accident of my upbringing and personal inclinations," he wrote in one of his essays in *Against the Stream* (Random, 1975), "my thinking [was] directly rooted in the Enlightenment philosophy"—the eighteenth-century movement characterized by a questioning of authority and a rational approach to problems relating to human development and the fulfillment of an egalitarian social policy. On another occasion he said that his political philosophy was based on Jeffersonian liberalism and Swedish peasant democracy.

Entering Stockholm University when he was twenty-one, Myrdal quickly gained a reputation for brilliance and earned his law degree in 1923. The following year, on October 8, 1924, he married a student he had met at the university, Alva Reimer, who became an internationally known sociologist and government official in her own right as well as a collaborator of her husband. Four years of private practice convinced Myrdal that law alone would not satisfy him. He took a doctorate in economics in 1927, published a book on price theory, and obtained an appointment at Stockholm University as docent in political economy. His contacts and influence in academic and political circles grew steadily, with trips to France, Germany, and England from 1925 to 1929.

During the 1929-30 academic year Myrdal visited the United States on a Rockefeller fellowship, arriving in New York the day before the big Wall Street crash. He once credited his traveling through America during that year of crises with greatly stimulating his interest in politics. After spending the 1930-31 academic year in Switzerland as associate professor at the Post-Graduate Institute of International Studies in Geneva, he returned to Stockholm University as acting professor. His important early books include a study of the political element in classic economic theory, which appeared in 1932 in a German translation, followed a year later by publications on the economic effects of financial policy and on the Swedish cost of living during the 1830-1930 period. Also in 1933 Myrdal succeeded his former professor, Gustav Cassel, in Stockholm University's Lars Hierta Chair of Political Economy and Financial Science. In collaboration with his wife, Professor Myrdal completed in 1934 *Crisis in the Population Question,* which examined Sweden's declining birth rate. Their book commanded a wide interest and, offering a blueprint for reform, is said to have directly influenced Scandinavian social policies during the decade of the 1930's.

"The quantitative population argument," Professor Myrdal wrote at that time, "is for a general equalization of the economic burden of bringing up children" or "the horizontal redistribution of income among different types of families and the vertical redistribution among different income classes." He was appointed to Sweden's new housing and population commissions, which, like their counterparts in Norway and Denmark, closely followed his general theories and specific recommendations. As a deputy member of the board of the National Bank of Sweden and as a Social Democrat legislator in the nation's Senate from 1936 to 1938, he had abundant opportunity to make his ideas heard. The Myrdals aroused much controversy in the 1930's because of their view that while parents should have as many children as they want, they should have only wanted children—a "radical" suggestion that involved sex education even for high school students. So pervasive was Myrdal's influence in the social reform movement that his name became a household word for several commonplace Swedish objects and customs: the "Myrdal house" is one for large families; the "Myrdal sofa" is an unusually long divan; and a "Myrdale" is a community for unwed couples living together.

On another visit to the United States, in the spring of 1938, Dr. Myrdal delivered at Harvard the Godkin lectures on socioeconomic problems, published with the title *Population: A Problem for Democracy* (1940). Later in 1938 he returned to undertake on behalf of the Carnegie Corporation an objective study of the American race problem as a social phenomenon. The results of the exhaustive study, prepared in collaboration with a staff headed by Richard Sterner and Arnold Rose, attracted immediate attention when published in two volumes by Harper & Brothers in 1944 with the provocative title *An American Dilemma: The Negro Problem and Modern Democracy.* Brought out with revised format as a single volume in 1946, the book had run to twenty-six printings by 1962 when a twentieth anniversary edition was issued. The importance of *An American Dilemma* can scarcely be overestimated; it soon became a classic in its field, regularly consulted for subsequent racial studies, and was cited by the 1954 United States Supreme Court decision on desegregation. The political science scholar Harold Foote Gosnell commented in the *American Political Science Review* (October 1944) that although the book is primarily concerned with the economic, social psychological, historical, and anthropological facets of the problem, it is "one of the best political commentaries on American life that has ever been written, because it places its discussion of politics in a well-rounded social science setting."

Nazi Germany's invasion of Norway and Denmark in the spring of 1940 had prompted Gunnar Myrdal to return to Sweden, neutral in World War II, where he served on the commission that drew up a new government budgetary system tuned to predicted rising production and income trends. In 1939 he had published *Monetary Equilibrium* (W. Hodge) and later, with his wife, wrote *Kontakt med Amerika* (1941; Contact With America), a best-selling description of United

States democratic institutions intended to help bolster Scandinavian wartime morale. Notwithstanding the hazards of war, Myrdal traveled back and forth across the Atlantic repeatedly until resuming his Stockholm University teaching post in 1942, and in 1943 and 1944 he again toured the United States as economic adviser to the Swedish Legation in Washington. One output of that period was *Warnung gegen Friedensoptimismus* (1945; Warning Against Optimism Concerning the Peace), which expressed the opinion that the postwar era would bring a wave of prosperity followed by a great depression, as the result of a lack of American economic planning. Part of that work was published in translation by the National Planning Association.

When Prime Minister Per Albin Hansson of Sweden replaced the wartime coalition Cabinet in 1945, Gunnar Myrdal was his choice for Commerce Minister. Dr. Myrdal acquired a reputation for independence and integrity during his Cabinet tenure. As his economic reform projects became subjected to steady opposition for being "socialistic," he also drew fire for a daring trade plan with the Soviet Union, involving Swedish credits worth a billion kronor, that he believed would help cushion Sweden's economy in the slump he anticipated in the West. The effectiveness of the Marshall Plan in alleviating the slump made the Soviet deal rather an anticlimax.

Myrdal's resignation from the post of Commerce Minister in 1947 cleared the way for his appointment as secretary general of the Economic Commission for Europe, a United Nations assignment to which he devoted a decade of work in economic research in Geneva. On leave from his Swiss headquarters in 1953, Myrdal happened to spend six weeks touring South Asia, then in the process of emerging from colonialism to seek its own destiny. He has recalled that the visit impressed on him "an intense awareness of the momentous human drama" unfolding in that poverty-stricken part of the world. When he completed his work for the U.N. commission in 1957, Myrdal undertook the first stage of the enormous research and compilation project needed as a preliminary to the "not pretentious" study he had in mind. On his arrival in India to begin the venture, his wife, who had been Sweden's Ambassador to New Delhi since 1955, was on hand to receive him.

The monumental technical investigation made under Myrdal's direction was completed in 1968 and published as *Asian Drama: An Inquiry Into the Poverty of Nations*. A hard-cover edition of the three-volume, 2,284-page work was brought out by the Twentieth Century Fund of New York, which had contributed $250,000 to the ten-year project, at the same time as a paperback edition by Pantheon Books. As an examination of the plight of the one-quarter of humanity inhabiting eleven nations stretching across the southern part of the Orient from Pakistan and India eastward to Indonesia and the Philippines, *Asian Drama* attracted copious appraisal and comment in scholarly periodicals and the press.

Asian Drama's thesis is that reforms are urgently needed in population control, agriculture, land distribution, health care, and education. The existing governments and institutions of the region are unable to meet that need, in which aid from the West can be only a marginal factor, although possibly a crucial one. Myrdal advises that the more developed countries not only step up the flow of capital to South Asia but also assist the vast area by buying more of its manufactured products, even by preferential methods and by subsidizing such imports if necessary. The lack of strong, effective regimes capable of forcing a change in the ingrained superstitions and immobile social customs is singled out by Myrdal as one of the major obstacles to real progress in all of South Asia. "There is little hope in South Asia for rapid development without greater social discipline," according to Myrdal, who contends that the essential impulse for change and progress must come from the South Asian nations themselves. Random House published in 1970 a summary and extension of *Asian Drama*, only about one-fourth as long, entitled *The Challenge of World Poverty: A World Anti-Poverty Program in Outline*, in which Myrdal ventured to score professional economists and explain the failure of postwar development.

Of the failure of *Asian Drama* to present a detailed action plan, a *Newsweek* reviewer (March 18, 1968) wrote that "the scope of Asian misery and its sheer brutality seem to Myrdal so overwhelming that he is unable to offer a remedy." In the New York *Times Book Review* (March 24, 1968) the British economic adviser Thomas Balogh foresaw that its incredibly detailed collection of knowledge would make *Asian Drama* "a basic source not only for the study of that area but for the whole field of economic development," thanks to the appendices perhaps even more than the text itself. Scrupulously avoiding any trace of superiority, Myrdal handled the complex problem with deep compassion and understanding, reported Balogh, who declared that the Swedish scholar had earned the gratitude of economists and world leaders alike for "the ruthless honesty of his analysis."

In the summer of 1967 Dr. Myrdal had returned to his professorship at Stockholm University's Institute for International Economic Studies, which had helped finance that study. He resigned as director of the institute in July 1967 but remained on the faculty as professor emeritus. During the years following the preparation and publication of *An American Dilemma* Myrdal maintained an intense interest in the United States and its social and economic conditions. In 1963 he wrote *Challenge to Affluence* (Pantheon), an incisive examination of important minority focal points of disguised poverty within the apparent overall prosperity. His findings, given concerned coverage in the American press, led him to conclude that the near-stagnant United States economy, characterized by low growth rates, was perhaps the greatest problem besetting the world at the time.

Returning repeatedly to the United States as lecturer or guest professor, Gunnar Myrdal kept up a running commentary on what he considered the shortcomings of the American economy, attributable in his view to haphazard planning and a fear of drifting into Socialist patterns. There remains a need for a cohesive poverty program, he warned in late 1974, as quoted in the *National Observer* (December 7, 1974): "America is the one rich country with the biggest slums, the least-democratic and least-developed health system, and the most niggardly attitude against its old people." He believes that Americans, more than any other national group, have the possibility of making fundamental changes. During the 1960's and 1970's America's national farm and economic policies, as well as its intervention in Vietnam, were particular targets of criticism by Myrdal, who proposed that a domestic Marshall Plan costing no less than a trillion dollars and taking a generation to implement would be needed to eradicate slums and poverty in the United States.

Stressing the need to aid destitute whites along with the impoverished blacks, Myrdal testified informally in Washington before a House of Representatives ad hoc subcommittee on urban growth in 1969 that he doubted America could much longer stand the threat of tensions between rich and poor, white and black that constituted *de facto* apartheid. In an interview with William J. Lanouette of the *National Observer* (December 7, 1974), Myrdal declared: "The American Dream was, and I believe still is, that America should be the country that gave the world an example of what a free and democratic society can do to create happiness for all its citizens. . . . And I think it's a still living dream."

While teaching as visiting professor at the Graduate Center of the City University of New York in the autumn of 1974, Gunnar Myrdal was informed that he and Friedrich von Hayek had been named to share the Nobel Prize in Economics. Myrdal had spent the previous year in research at the Center for the Study of Democratic Institutions in Santa Barbara, California. On his new study of United States racial problems, the projected "An American Dilemma Revisited," he reportedly plans to collaborate with Dr. Kenneth B. Clark.

In 1970 Myrdal and his wife, Alva Myrdal, were named recipients of West Germany's Peace Prize at the Frankfurt Book Fair. More than a dozen American and European universities have conferred honorary doctorates on Myrdal. He is a fellow of the Economic Society and the Royal Swedish Academy of Sciences and an honorary member of the American Economic Association and the American Academy of Arts and Sciences.

Gunnar Myrdal speaks fluent English with a slight accent. He is six feet tall, and has graying blond hair, greenish blue eyes, an engaging smile, and a vigorous manner. His wife became the highest-ranking woman in the United Nations and in her nation's diplomatic corps before being appointed to the Cabinet in 1966. The Myrdals have three children: Jan Myrdal is a well-known author; Kaj Fölster is the wife of a German researcher; and Sissela Bok is married to Harvard President Derek Bok. When in Stockholm, Myrdal and his wife live in an elegant house built on the remains of ancient walls in the old sector.

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NIN, ANAÏS (nēn a-nä-ēss′)

Feb. 21, 1903- Author; diarist
Address: b. c/o Gunther Stuhlmann, 65 Irving Place, New York 10003

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1944.

Long a cult figure whose poetic novels were known only to a few, Anaïs Nin began to attract a wide readership in the 1960's with the publication of the first volumes of her legendary *Diary*, an ongoing work that she began at eleven to win back her truant father. Interest in her also was heightened by the resurgence of the feminists, for whom she provided a striking example of a woman struggling to fulfill herself both as a person and as an artist. The respectful attention tendered to Miss Nin for her refusal to relinquish either her femininity or her will to independent achievement rescued her from the fate of being primarily an object of nostalgia, remembered for her intimate involvement with the Bohemianism of Paris in the 1930's and of New York during World War II and its aftermath.

The *Diary* of Anaïs Nin abounds in portraits of her friends Henry Miller, Lawrence Durrell, Gore Vidal and other writers and artists, but it also reveals the complex nature of the author herself. That continual self-preoccupation has been found excessive by some critics, who are also divided in their opinion as to the literary worth of her fiction, which focuses on interior states in an attempt to fuse reality and the dream. Her reputation has become secure enough, however, to prompt full-length critical appraisals of her work and to induce colleges and universities to include it in their English courses.

Born in the fashionable Paris suburb of Neuilly on February 21, 1903, Miss Nin is the eldest of the three children of Joaquin and Rosa (Culmel) Nin. Her father was a well-known Spanish composer and concert pianist who met her mother, a singer of French-Danish descent, in Cuba. Because her father traveled frequently for his concert performances, Miss Nin lived in eleven countries in as many years. After her parents' marriage broke up over her father's philandering, Mrs. Nin left for the United States, where, she believed, it was easier for a woman to lead an independent life.

On the ship en route to New York in 1914 with her mother and her brothers Joaquin and Thorvald, the heartbroken Anaïs began the *Diary* as a letter to her father, hoping that her description of the family's adventures would entice him to rejoin them. She began it in French, the language in which she had written stories from the age of nine, betraying her ambition by signing them "a member of the French Academy."

After they arrived in the United States, her mother told her not to mail her father the journal because it might get lost. It became transformed into a daily refuge from what was, to Anaïs, the harsh strangeness of New York City. The differences between Europe and America, which struck her so forcibly then, were to become a persistent theme in her writing, along with the traumatic loss of her father and her ultimate mistrust of man in his role as father. That mistrust is one of the reasons why she has chosen to mother other artists rather than to bring children into a world where such an abandonment is possible.

The Nins lived frugally on one floor of a brownstone in the West Seventies in Manhattan and rented out the other rooms to make ends meet. Anaïs attended the New York public schools, but she dropped out at the age of fifteen, outraged because a teacher had urged her to be less literary and more colloquial in her use of English. Her diction has remained resolutely uncolloquial ever since.

Anaïs Nin continued her education by constant reading. She discovered books forbidden by the Index Librorum Prohibitorum of the Catholic Church, and although she was persuaded by a priest to read the Catholic philosophers as well, she soon decided to leave the faith in which she was reared. Trained in no profession, she worked as a model at sixteen for artists and fashion designers. "I learned from the painters the sense of color which was to train me in observation my whole life," she has said. She studied Spanish dancing at that time, and later was to give a recital in Paris, but she eventually decided that the life of a professional dancer was too strenuous.

Miss Nin married at twenty. Although her husband is named as Ian Hugo in *Current Biography* (1944) and in other sources, he is not identified in the *Diary*, and she has refused in recent years to talk to interviewers about him. His almost total absence from the *Diary*, along with her reticence about her sources of income, lend an air of mystery to her journals. She explained to Harriet Chare in the *Times* of London (June 1, 1970): "Some ethical consideration is due to people still alive. We like to be two separate artists with separate identities." Engravings by Ian Hugo have served as illustrations for some of Miss Nin's novels, and she starred in his underground film *Bells of Atlantis* (1952), based on her *House of Incest* (1947). When she was pressed for information about her husband by Fern Marja Eckman in the *Post* in 1972, she said she had separated and was no longer married.

ANAÏS NIN

After her marriage, Miss Nin settled in France in a 200-year-old house at Louveciennes, near Paris. "A suburb of Paris can be just as lonely as a suburb in New York or Los Angeles or San Francisco," she said in a *Ramparts* (June, 1974) interview. "I was in my 20's and I didn't know anyone at the time, so I turned to my love of writers. I wrote a book and I suddenly found myself in a Bohemian, artistic, literary writer's world."

The book was *D. H. Lawrence: An Unprofessional Study,* which she had written in sixteen days out of an intense admiration for his work, particularly his explorations of intuition and emotion—territory that she, too, would eventually make her own. The critic Harry T. Moore has said of the book that it "penetrates farther and with more sensitivity into the heart of Lawrence's way of writing than anyone had yet (or has even now) done." She took her manuscript on Lawrence to Edward W. Titus, who published it in a limited edition at the Black Manikin Press in 1932. The Paris lawyer who drew up her book contract introduced Miss Nin to his writer friend Henry Miller, who became a major influence on her life.

How she became captivated by the raffish Miller and his nonconformist artistic milieu Anaïs Nin details in Volume I of her *Diary* (Harcourt, Brace, 1966), covering the years 1931-34. They read and discussed each other's work in progress: Miller's *Tropic of Cancer,* which was printed at her expense in 1934, and her first published novel, *House of Incest.* Both books contain portraits of Miller's beautiful and strange second wife June, whom Miller describes realistically and Miss Nin poetically in an attempt to reach a deep psychological level. She wrote of Miller at that time: "We have much influence over each other's work, I on the artistry and insight, on the going beyond realism, he on the matter, substance, and vitality of mine. I have given him depth, and he gives me concreteness."

An essay that Miller wrote in homage to Anaïs Nin, "Un Être Étoilèque" ("A Luminous Being"), in *The Cosmological Eye,* 1939, was the first to inform readers in the United States about her. With characteristic ebullience and hyperbole, he called her then unpublished *Diary* "a monumental confession which when given to the world will take its place beside the revelations of St. Augustine, Petronius, Abelard, Rousseau, Proust, and others."

While she was trying to establish herself as a writer, Miss Nin was psychoanalyzed by René Allendy. Finding his approach too clinical, she abandoned him after a year for the more individual psychotherapy of Otto Rank, whose focus on the creative person she liked. Both practitioners apparently helped her to resolve her anxieties, and Rank's support, specifically, enabled her to complete work on *House of Incest.*

Thinking of becoming a psychoanalyst herself, Anaïs Nin trained with Otto Rank at the Cité Universitaire in Paris, and when he settled in New York City in 1935, she followed him there to practise under his supervision. After five months she gave it up. "I found that I wasn't good because I wasn't objective," she explained to Priscilla English in an interview for *New Woman* (December 1975). "I was haunted by my patients, I wanted to intercede." Resuming her literary career, she returned to Paris, where, in 1936, her novel *House of Incest,* which she has called "the seed of all my work, the poem from which the novels were born," was published by Siana. (An American edition was published by Gemor Press, in New York, in 1947). *House of Incest* depicts a series of psychological torments, about which Oliver Evans wrote in his *Anaïs Nin* (Southern Illinois Press, 1968): "The tortures, while different from one another, are all conceived as having the same source: an incapacity to love fully and freely. This incapacity in turn is the result of self-engrossment, of a failure to transcend the narcissistic and homosexual elements which, the author believes, are characteristic of immature emotional relationships."

While completing *House of Incest,* Anaïs Nin worked on another novel, *Winter of Artifice* (Paris, Seurat, 1939; New York, Anaïs Press, 1945). A study of the relationship between father and daughter, it transmutes into fiction elements of her experience with her own father, whom she had gotten to know once again in France, only to find him disappointingly less than the father she had idealized. At the outbreak of World War II, she returned to the United States. Unable to interest a commercial publisher in her work, she and a Peruvian friend from her Paris days, Gonzalo More, handset and printed limited editions of her first two novels and a collection of short stories, *Under a Glass Bell* (Gemor Press, 1944). The stories came to the attention of Edmund Wilson, who praised them in the *New Yorker* (April 1, 1944), and such was his prestige and influence that she soon landed a book contract with E. P. Dutton. Calling her "a very good artist," Wilson described her tales as "half short stories, half dreams, . . . they mix a sometimes exquisite poetry with a homely realistic observation. They take place in a special world, a world of feminine perception and fantasy, which is all the more curious and charming for being innocently international." By no means, however, did all reviewers like *Under a Glass Bell.* Elizabeth Hardwick, writing in the *Partisan Review* (June 1948) found the writer "vague, dreamy, mercilessly pretentious; the sickly child of distinguished parents—the avant-garde of the twenties —and unfortunately a great bore."

Although she no longer had to print and publish her own works, Anaïs Nin nevertheless had to struggle to gain recognition in a land that, unlike France, is not usually hospitable to the poetic novel with psychological overtones. That she had much to overcome—not only as a writer but as a woman writer—is indicated by the reviews of her novel about the erotic entanglements of three women, *Ladders to Fire* (Dutton, 1946). With more than a tincture of male chauvinism, Harrison Smith wrote in the *Saturday Review* (November 30, 1946): "This novel seems no more surrealist, imagist, or 'modern,' than any woman in a permanent tantrum, from the Middle Ages, or from the Renaissance, or any other period: any woman, in fact, who had too little to do with children, cooking, and the garden in the backyard."

Ladders to Fire was the first of five novels forming a *roman fleuve,* or continuous novel, with many of the same characters appearing from book to book. The five—which also include *Children of the Albatross,* 1947; *Four-Chambered Heart,* 1950; *Spy in the House of Love,* 1954; and *Solar Barque,* 1955—were published in an omnibus volume by Allan Swallow in 1959 as *Cities of the Interior.* Underlying those novels is what Miss Nin has called her central theme: "the quest of the self through the intricate maze of modern confusion." The main characters in each of the books are women. Reviewing one of the novels that make up *Cities of the Interior,* Maxwell Geismar wrote in the *Nation* (July 24, 1954): "Miss Nin is one of the few women writers in our literary tradition to affirm the centrality of the biological impulses for her own sex, and on the same terms as for men. The point is also that she is prepared to describe these emotions from the feminine point of view with the same ruthless honesty that marked a D. H. Lawrence or a Dreiser."

Miss Nin lived in California and Mexico as well as New York while she wrote the novels forming *Cities of the Interior* and two others: *Seduction of the Minotaur* (Swallow, 1961), set in Mexico, and *Collages* (Swallow, 1964), which links together tales from several corners of the world. She then turned her attention to preparing the *Diary* for publication, with the help of Gunther Stuhlmann as editor. Described as "one of the most complete chronicles in modern literature of a woman's thoughts, ideas, experiences, dreams, musings and fantasies," *The Diary of Anaïs Nin* has become a major document of the women's movement and is considered by some critics to be more important than her fiction. Its publication in a French translation in 1968 won her critical acclaim in France, where it was compared to the memoirs of Simone de Beauvoir.

Although nominally a work of literary criticism about the avant-garde, *The Novel of the Future* (Macmillan, 1968) is, like so much of Anaïs Nin's writing, mainly taken up with the apparently inexhaustible subject of herself. In it she discusses her prime concerns, the aesthetic function of the dream and of the subconscious, and compares her work with that of such of her contemporaries as Djuna Barnes, Marguerite Young, John Hawkes, and Nathanael West. In 1969 Anaïs Nin recorded selections from her *Diary* for the Spoken Arts label, and in 1973 a documentary film portrait of her by Robert Snyder was released.

Many observers have remarked on Anaïs Nin's good looks (one newspaperwoman once went so far as to call them "excessive"), which have persisted into her seventies. She maintains her five foot, four inch figure at a delicate 115 pounds. "Her face is *sui generis,*" wrote Susan Edmiston in *Mademoiselle* (October, 1970), "immense, round, aquamarine eyes, almost unreal, like the glass eyes of a doll, beam from a high, wide rounded forehead. She makes them up to emphasize their difference—circled in sooty black, framed under brows that are hardly more than lines drawn by a compass." She often lectures at colleges and universities, speaking in a light, precise, slightly accented voice. "The young recognize me as a precursor," she said. "They identify me with my struggles, with my self-liberation, with the kind of writing I do." A journal devoted to Miss Nin and her friends, *Under the Sign of Pisces,* is produced by a group at Ohio State University, and her work is studied in Paris by Les Amis de Anaïs Nin.

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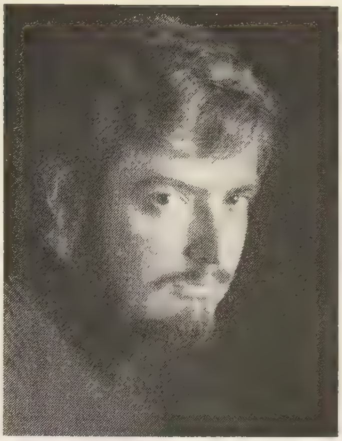

GARRICK OHLSSON

The first American to win the prestigious Chopin International Piano Competition held in Warsaw every five years is a hulking young musician from White Plains, New York named Garrick Ohlsson, whose foreign honors also include the Busoni Memorial Prize and first place in the Montreal International Piano Contest. In October 1970 he emerged victorious at the grueling, three week-long Polish competition and then embarked on a whirlwind series of concerts in the United States and abroad, including a performance at the White House for President and Mrs. Richard M. Nixon and Prime Minister Edward Heath. Ohlsson's steady exploration of new repertory to master as he matures and his determination to develop into more than a prize-winning phenomenon seem to assure him of an important place among the major pianists of his generation.

"A musical competition is a short cut," Ohlsson told an interviewer in December 1970, only a few months after winning the Chopin contest. "It means that in a certain period, among a certain group of pianists, you come out on top. But how good you really are has to develop over the years. Now is when the work starts."

Garrick Olof Ohlsson was born on April 3, 1948 in Bronxville, New York, the only child of Alvar Ohlsson, a Swedish businessman, and Paulyne (Rosta) Ohlsson, who is of Italian descent. Hoping to interest their son in musical training, the Ohlssons bought him a piano when he was eight years old, even though they were not especially musical themselves. They had decided that if he did not take to it, they would not attempt to force him; Mrs. Ohlsson was ready to study piano herself if the boy took no interest in it. But Garrick Ohlsson took to the piano immediately, prompting his first instructor, an Englishman named Thomas Lishman, who taught at the Westchester Conservatory in White Plains, to predict an important career for him.

Although he showed few signs of being a child prodigy, Ohlsson's mother recalls that he preferred listening to records to playing games and that it was difficult to get him away from the keyboard once he started to practise. "My parents never treated me like a freak," Ohlsson remembers. "So I went the old well-rounded route, sports and everything. I'm glad because I learned that it's better when the moments on stage fit into a bigger plan." The outlines of that plan became apparent early. "There was never a doubt about what I had to be," Ohlsson has said, "almost since I, at the age of eight, began studying the piano."

At thirteen Garrick Ohlsson entered the preparatory division of the Juilliard School in New York City, where he studied with Sascha Gorodnitsky. Meanwhile, he continued as a regular student at White Plains High School, accompanying the student choir, and playing processional marches and the Star Spangled Banner at assemblies in the auditorium. His extracurricular activities included swimming and membership in foreign language clubs. In 1966, the year of his high school graduation, he began studying with the teacher whom he considers to be a major influence on him—Olga Barabini, a former pupil of Josef Hofmann. At Juilliard, where he held scholarships, he coached with Rosina Lhevinne for two years, until he graduated with his Bachelor of Music degree in 1971.

By the time he was fifteen Ohlsson had won a Westchester County competition. Three years later he received his first major international honor, the Busoni Memorial Prize, in Bolzano, Italy. While in his third year at Juilliard, in June 1968, he entered the Montreal International Piano Contest and won the $10,000 first prize for his interpretation of the Rachmaninoff Piano Concerto Number 3 and a contemporary Canadian composition. At the time of Ohlsson's victory in Montreal, Phil Hart, the director of planning at Juilliard, commented that it came as no surprise to him. "We've known all along that this was a very big talent," Hart said. "He has the strength to pull a great sound from the piano, but he never pounds."

Ohlsson made his New York recital debut on January 5, 1970 at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art, nine months before winning the Chopin competition. In his next day's review New York *Times* critic Donal Henahan admired Ohlsson's valor in featuring Ravel's formidable *Gaspard de la Nuit*, not the sort of piece that young pianists would usually choose for a New York debut. Although he noted that Ohlsson's version of the demanding Ravel work, a touchstone for virtuosos, may have lacked certain elements of fantasy and imagination, Henahan conceded that "it was all there technically, and he flashed through the fearsome difficulties of [the] Scarbo [finale], such as the intricate handcrossings, with a fluency that never faltered."

Equipped with his earlier honors and a $550 grant, Ohlsson set out for Warsaw, Poland in October 1970 to compete in the eighth Chopin International Piano Competition, a rigorous event held only every five years. It was won by Maurizio Pollini in 1960 and by Martha Argerich in 1965. Along with the Tchaikovsky contest held in Moscow (won by Van Cliburn with a great deal of fanfare in 1958) and the Queen Elisabeth Competition held in Brussels, the Chopin International carries the highest cachet of any piano award. Ohlsson and his eight fellow Americans, who had broad musical backgrounds and had prepared for the competition for about six months, discovered that many of their rivals had been playing nothing but Chopin for two or three years. The Soviet Union, for example, reduced an initial field of 610 candidates to three entrants, and then submitted them to an intensive year of training.

Nevertheless, the New York *Times* correspondent James Feron reported from Warsaw on October 25, 1970 that by the second round of the eliminations, when the number of entrants was cut from 80 to 24—including five Americans—a capacity Polish audience in Philharmonic Hall had clearly singled Ohlsson out as their popular favorite. The Poles responded to his performance of Chopin's Piano Concerto in E flat, Opus 11, with a standing ovation that obliged him to take seven curtain calls. Style and technique both played a part in Ohlsson's popularity, Feron indicated. As he first loomed over the keyboard and then leaned into it, becoming completely absorbed in his playing, his mastery seemed physical as well as musical. Ohlsson contended that by playing that way he felt "more compact." He had used a deliberately unorthodox approach to the opening F-sharp minor Polonaise, playing its big chords with a fullness and sonority not usually associated with Chopin.

Ohlsson's versatility, and his sudden fame, led the Warsaw Philharmonic Orchestra conductor Witold Rowicki to turn to him the week after his Chopin prize to fill in for soloist Leon Fleisher in Ravel's Concerto for the Left Hand when Fleisher was suddenly taken ill. Ohlsson had studied the piece carefully during a six-week recuperation period some time earlier, as the result of a skiing accident that gave him a dislocated shoulder and an immobilized right arm. Another immediate reaction to his contest victory was a two-week concert tour of Poland and a contract to return for the following season.

A trans-Atlantic call from the United States while Ohlsson was on that first Polish tour led to his New York orchestral debut in three mid-November performances at Lincoln Center with Eugene Ormandy and the Philadelphia Orchestra in the same Chopin E minor Piano Concerto that had helped him to win the Warsaw competition. New York *Post* (November 11, 1970) music critic Harriet Johnson found much to admire in his playing of the concerto "with a naturalness and simplicity that spoke volumes for his excellent training and his great, instinctive musicality," while Donal Henahan wrote in the New York *Times* (November 12, 1970) that the pianist achieved some extraordinary moments highlighted by bell-tone harmonics not usually heard from the piano. Despite certain reservations, Henahan felt that the performance left no doubt that "here is a big, big talent." Reviewer William Bender acknowledged in *Time* (November 30, 1970) that for the most part, aside from some "brief bubbles of superfluous agitation," Ohlsson displayed unmistakable taste, power, and imagination in his handling of the Chopin concerto.

On November 29, 1970, shortly after his return from Poland, Ohlsson gave a recital of Chopin music in Constitution Hall in Washington, D.C. For Paul Hume of the Washington *Post* it was easy to see why Ohlsson had won the Chopin competition, with his admirable technique, sensitivity, and "subtle, feathered touch." Not too long after that, Ohlsson returned to the Manhattan musical scene to give a recital of Haydn, Chopin, and Brahms sonatas, on December 13, at Alice Tully Hall, eliciting a similar critical response from Harriet Johnson of the New York *Post*. When he made his bow with the New York Philharmonic Orchestra at Lincoln Center on February 4, 1971, playing the Beethoven Piano Concerto Number 1 under Seiji Ozawa, a favorably impressed Harold C. Schonberg predicted the next day to his New York *Times* readers: "He'll be around, and we shall be hearing much more from him."

During the 1971-72 season the total number of Ohlsson's appearances under the management of Harold Shaw at home and abroad climbed to ninety-five—about the maximum possible in the time available. To his dismay he soon discovered that motel rooms, airline food, transportation breakdowns, untuned pianos, and gushing hostesses out to lionize celebrities are much the same, whether in London, Berlin, Rome, Vienna, and Milan, or Houston, San Francisco, Moose Jaw, or Utica. The following season Ohlsson pared down his schedule to about sixty-five concerts. "I found I just didn't like being on the road all the time," he told Tom Buckley in an interview for the New York *Times* (September 21, 1972). "The greatest thing about being in my own apartment is that I know where the coffee is, and I don't have to adjust the piano bench every morning."

As Harold C. Schonberg had predicted, Ohlsson was indeed still around and giving audiences an opportunity to hear more of him early in March 1972, when he gave a recital at New York's Philharmonic Hall. Because he included such relatively recondite composers as Thomas Tomkins and Bernardo Pasquini as well as Schubert and Liszt, the notoriously hard-to-please critic fumed in his *Times* review of March 3, 1972 that it had been "a rather curious program" that had been "played in a rather peculiar manner." Ohlsson's affectations and solemnity, according to the critic, suggested that he "would like to become recognized as a Deep Thinker as well as a mere pianist." Conceding that Ohlsson's big technique was as good as that of any of his contemporaries, Schonberg took exception to his excessive pedal-holding, break-up of lines for expressive purposes, and emphasis on dynamic extremes.

Mellowing somewhat, Schonberg concluded: "One would not go into such detail if Mr. Ohlsson were a run of the mill pianist. But he has it in him to be a great deal more than this concert showed. Right now he seems to be looking for a style, and it is inhibiting his natural approach to music. Too much thought can be as deadly as too little." "I guess he didn't have a good time," Ohlsson later told Tom Buckley with his usual candor. "Funny, but friends of mine remember me saying, 'I've got a program Schonberg won't just be interested in but he'll love. Anyhow, I'll listen to the tapes in a year or so, and maybe I'll say, 'He was right.' "

On January 5, 1975, in Alice Tully Hall, Ohlsson gave a piano recital of Haydn, Liszt, and Chopin that Schonberg obviously loved. "This was not merely a good piano recital," the critic reported in the New York *Times* the following morning, "it was also an important one, and it put Mr. Ohlsson right up in the rank of major pianists." In the time since he had last heard him, according to Schonberg, Ohlsson had developed into a powerful technician, a strong musical mind, and an interesting artist. "Physically this young man is a giant," he wrote, "and if he continues to play and develop this way, he can also be a musical giant."

In the course of his September 21, 1975 interview with Tom Buckley, Ohlsson pointed out the baby grand, somewhat the worse for wear, that dominated his apartment, referring to it as a Bösendorfer, "the Rolls-Royce of pianos." In apparent retaliation for that remark, the officials of Steinway & Sons ordered their concert grand removed from Alice Tully Hall the next day, when Ohlsson was scheduled to give a Chopin-Scriabin recital. A Bösendorfer borrowed at the last minute from nearby Philharmonic Hall made it possible for Ohlsson to go through with the recital. According to the critic for *Newsweek* (October 2, 1972), Ohlsson's performance did indeed make the Bösendorfer sound like the Rolls-Royce of pianos.

Although Garrick Ohlsson, a bachelor, has maintained a four-room apartment on West End Avenue on Manhattan's Upper West Side, he still keeps his home address with his parents in suburban White Plains. Ohlsson stands six feet four inches tall, weighs 195 pounds, and has brown hair and brown eyes. In recent years he has adopted a beard and mustache, and he often wears glasses. His formidable pianistic power can be attributed at least in part to the fact that his left hand spans a dozen notes, and he can cover eleven with his right. Ohlsson speaks French, German, and Spanish, "plus broken Swedish, Italian, and now Polish," and he manages to read a great deal in spite of his crowded schedule. In addition to swimming and sailing, he enjoys attending the opera and concerts of contemporary music.

The publicity surrounding his victory in the Warsaw competition brought Ohlsson a flurry of television appearances on such programs as the *Today Show*, the *Dick Cavett Show*, and a CBS-TV special with Eugene Ormandy and the Philadelphia Orchestra. His first recordings were released by the Connoisseur Society, but he is now under contract to Angel Records. Ohlsson intends to broaden his repertory by studying pre-Bach works and some of the Spanish composers. As he told Tom Buckley: "You know, you can't be as great as great music. You can't play it well enough."

At the crossroads of his career Garrick Ohlsson has discovered that the life of a concert pianist, with its constant touring, drudgery, boring social ritual, and emotional depletion, is not an easy one. "You've got to almost marry a piano," he told N. R. Kleinfield in the *Wall Street Journal* interview. "At times it's pretty frustrating. But I love music. If I had to stop playing, I'd have to stop living."

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Who's Who in the East, 1975-76

PARSONS, ESTELLE

Nov. 20, 1927- Actress
Address: h. 505 West End Ave., New York 10024

During her long and variegated career, Estelle Parsons has shown herself to be a dedicated actress of uncommon talent in theatre, television, and films. As one of the few women in her profession to win its most prestigious honor—an Academy Award—she stood a far better chance than most performers to attain the Hollywood dream of stardom. Since that goal meant little to Miss Parsons, she chose instead to renounce the glamorous trappings and public glare of American show business and to select only those roles that genuinely interested her.

Of seventeenth-century Puritan ancestry, Estelle Parsons was born on November 20, 1927 in Marblehead, Massachusetts, a fashionable seacoast resort about twenty miles north of Boston. Her father, Eben Parsons, was a lawyer in nearby Lynn; her mother, Elinor (Mattson) Parsons, worked as a court reporter. When she was four, Estelle joined the local community theatre group and for the next few years appeared with the company in children's roles. At ten she had a leading role in the group's production of *The Birds' Christmas Carol*, the perennial children's story by Kate Douglas Wiggin. "I've always wanted to be an actress," she told Joan Shepard in an interview for *Women's Wear Daily* that was reprinted in the Washington *Post* (September 15, 1968). "But in my town, the only thing a woman ever did was to get married and have a family. My family thought I should get a solid education, which I did. . . . But I was always involved in acting."

After graduating from the Oak Grove School for Girls, a Quaker boarding school in Vassalboro, Maine, Miss Parsons entered Connecticut College for Women, in New London, Connecticut. There she continued to act in a variety of roles. On one occasion she ran into some censorship on the part of the college administration. "I was to have been very big as a stripper but at a faculty run-through, the dean of women cut my scene," she told one interviewer. After taking her B.A. degree in political science in 1949, Miss Parsons spent the summer in England working with the Women's Land Army. She then entered law school at Boston University, but, dissatisfied there, applied for admission to Harvard Law School for the following academic year. Although accepted, she decided not to attend Harvard Law School when she was told that she would have to repeat some courses that she had already taken at Boston University. Always a political activist, Miss Parsons ran for a seat on the Marblehead Planning Board. The first woman and the youngest person ever elected to it, she resigned her post before her term was completed to move to New York City.

With the help of a friend who worked at NBC, Miss Parsons got an audition with the network and landed a job on its *Today* show, then hosted by Dave Garroway. Starting out as a production assistant, she rapidly worked her way up to a point where she was working as producer, feature writer, and commentator on the early morning television show. After three years on *Today*, Miss Parsons left the show to try her luck on Broadway. In 1956 she played a reporter covering Grace Kelly's royal wedding in *Happy Hunting*, a musical comedy starring Ethel Merman. Among her other Broadway and Off-Broadway roles in the next few years were those of an anonymous Indian in *Whoop Up*, a short-lived musical comedy about the Old West; Ollie, a young beatnik, in *Beg, Borrow and Steal*, a feeble musical satire of the "beat" life that closed after a run of five performances; Coaxer in Bertolt Brecht's *The Threepenny Opera;* and Lasca in *The Automobile Graveyard*, an avant-garde experiment. In an interview published in the Toronto *Globe and Mail* (April 5, 1969), the actress recalled that period of her career as a series of "musicals, revues, and flops." "That kind of work didn't seem to really satisfy me," she told Blaik Kirby, "so I stopped singing and started acting."

Her first major role in a serious stage drama was that of Mrs. Dally in the Off-Broadway production *Mrs. Dally Has a Lover*, a one-act, two-character play by William Hanley that opened at the Cherry Lane Theatre on October 1, 1962. Miss Parsons' performance earned her a Theatre World Award, but when the show moved to Broadway the part was assigned to the veteran Broadway actress Arlene Francis. She rallied from that temporary setback to score another triumph the following season as Lizzie, the only female character in James Saunders' Absurdist drama, *Next Time I'll Sing to You*. Although that enigmatic Off-Broadway exhibition was panned by some critics, virtually all of them commended Miss Parsons for her comic skill. For her performance she was awarded her first Obie as the best actress in an Off-Broadway play that season.

Estelle Parsons' "precise, cool, and curiously moving" portrayal of Gertrude Eastman-Cuevas, the possessive mother in Jane Bowles's *In the Summer House* brought her a second Obie the following season. Later that same year she was seen in the Broadway comedy, *Ready When You Are, C. B.!* As the calculating, flashily dressed Felicia, Miss Parsons attracted considerable critical attention despite the overpowering presence of Julie Harris, the play's star. Hungering for the diversity available in repertory, she signed on with the Playhouse in the Park company for its 1965 season in Cincinnati, Ohio. Several months later an opportunity for more significant dramatic expression came when she was chosen to play several pivotal roles in *Malcolm,* Edward Albee's dramatization of James Purdy's widely discussed novel. Although Miss Parsons was applauded for her "eye-opening" characterizations of three prostitutes, the play itself, which opened on Broadway on January 11, 1966 to a scathing critical reception, closed seven days later. The actress immediately accepted a role in *Suburban Tragedy,* one of four short plays produced by the Establishment Theatre Co., Inc. under the title *Monopoly. The Gambling Heart,* an original drama telecast by NBC-TV on February 23, 1964 and guest appearances on such popular series as *The Nurses* and *The Defenders* added to her burgeoning list of television credits.

As a member of the Repertory Theater of Lincoln Center in New York City, Estelle Parsons played an amiable Cockney housewife in the world première of *The East Wind,* a flimsy domestic comedy by Leo Lehman. In the eyes of critics, Miss Parsons' flair for comedy sparked an otherwise "dull" and "pointless" play. "Of the three major performers, only Estelle Parsons as Doris comes off well," one disgruntled critic conceded in his review for the *National Observer* (February 13, 1967). She appeared to much better advantage in a revival of Bertolt Brecht's *Galileo,* the company's final production of the 1966-1967 season. In that contemporary classic about the astronomer's fight for intellectual freedom against the Catholic Church, the actress played Virginia, Galileo's doubting daughter. Evaluating her experiences with the repertory company for Michael Schau in an interview for *After Dark* (January 1969), Miss Parsons candidly admitted that she "didn't like their work."

While appearing in Arthur Penn's production of *The Skin of Our Teeth* in Stockbridge, Massachusetts, Miss Parsons read the preliminary script for *Bonnie and Clyde,* a film based on the lives of Clyde Barrow and Bonnie Parker, two bank robbers who terrorized the Southwest during the early 1930's. Miss Parsons played Blanche Barrow, Clyde's sister-in-law and an unwilling member of his gang. Released in 1967 by Warner Brothers-Seven Arts, *Bonnie and Clyde* set off a spirited public debate on the social and aesthetic significance of Penn's bloody folk ballad. Some critics, such as Bosley Crowther of the New York *Times* and Charles Samuels of the *Hudson Review,* condemned the "pointless" and tasteless "blending of farce with brutal killings." But others, among them Andrew Sarris, Pauline Kael, and Joseph Morgenstern, the *Newsweek* film reviewer who reversed his unfavorable opinion after a second viewing, agreed that *Bonnie and Clyde* was a masterful achievement with lasting artistic value. For her bravura performance, Estelle Parsons received an Academy Award as the best supporting actress in 1967.

ESTELLE PARSONS

When the novelist Joseph Heller's first play, *We Bombed in New Haven,* an indictment of militarism, had its première at Yale University in December 1967, it attracted considerable critical attention because of its Pirandellian juxtaposition of reality and illusion. Acting with the Yale School of Drama Repertory Company, a newly organized group of professional actors and graduate drama students, Estelle Parsons played Ruth, the WAC coffee girl. When the play moved to Broadway ten months later, with Diana Sands playing that role, the substitution was lamented by New York *Times* drama critic Clive Barnes, who longed for the "friendly battered charm" of Estelle Parsons.

On March 27, 1968 Miss Parsons opened on Broadway in Tennessee William's new play, *The Seven Descents of Myrtle,* a doleful drama set on a run-down Mississippi Delta farm. To groom herself for her role as Myrtle, a goodhearted ex-showgirl and sometime prostitute who marries a tubercular transvestite and then succumbs to his "macho" half-brother, Miss Parsons read Southern history and Southern writers at the local library. "[I didn't] have the guts to go to the gutter," she told Lewis Funke in an interview for the New York *Times* (April 12, 1968). "I didn't have the nerve to go to a bar and pick up men and that sort of thing." Condemned by critics as a "tired," "melodramatic," "unfinished" disappointment and as a "funereal parody" of Williams' earlier plays, *The Seven Descents of Myrtle* closed on April 20, 1968. Miss Parsons' notices ranged from "superb" and "brilliant" to "unsympathetic and unreal." In his review for *Newsweek* (April 8, 1968) Jack Kroll complained, "Estelle Parsons has a very juicy part, but she founders and gargles in the juice. This strong actress always has to watch her tendency to become the articulating attributes of her role rather than the role itself. As Myrtle," he continued, "she too often becomes a totter, a tear, a mucoid caterwauling rather than a woman."

Returning to Cincinnati's Playhouse in the Park in 1968, Miss Parsons starred in the world première of Henry Livings' domestic farce, *Honor and Offer*. Later that year she appeared with the Plumstead Players, which included such established performers as Henry Fonda, Robert Ryan, Anne Jackson, and John McGiver, in revivals of *Our Town* and *The Front Page* in Mineola, Long Island. "I need the variety of changing plays often," she explained to Michael Shau. "I hate doing the same thing every single day of my life. . . . Of course," she added, "a really good play is easier to do and keep up every night."

Although she was inundated by lucrative motion picture offers after winning her Oscar for *Bonnie and Clyde*, Miss Parsons declined the majority in favor of nonstarring roles in such quality films as *Rachel, Rachel* (Warner Brothers-Seven Arts, 1968), a film directed by Paul Newman and starring Joanne Woodward as Rachel, a dejected, middle-aged schoolteacher. Miss Parsons appeared as Calla Mackie, Rachel's lonely spinster friend, who turns to orgiastic revivalism to sublimate her latent lesbianism. Singled out by critics for the warmth and sincerity of her touching, yet funny performance, Miss Parsons received a second Oscar nomination. In *I Never Sang For My Father* (Columbia, 1970), a domestic drama based on the Robert Anderson stage play, Miss Parsons put in a brief appearance as Alice, the embittered daughter ostracized from her WASP family by her self-centered octogenarian father for marrying a Jew. "It's the only part I ever played that I really loved, and the only woman I ever played who is brighter than I am," she once told interviewer Rex Reed. "The part only lasts fourteen minutes on the screen—I come in at the end and tell everybody off and leave—and it is very moving, yet unsentimental."

Other films in which Estelle Parsons appeared during that period were of relatively minor importance. In *Don't Drink the Water* (Avco-Embassy, 1969), she played Marion Hollander, the pushy wife of a vacationing New Jersey caterer accused of spying in an Iron Curtain country; in *Watermelon Man* (Columbia, 1970), she was seen as the wife of a bigoted white insurance salesman who wakes up one morning to discover that he has turned black overnight; in *I Walk the Line* (Columbia, 1970) she portrayed the well-intentioned wife of a Tennessee sheriff with a tragic fixation on a young mountain girl; and in *Two People* (Universal, 1973), she was Barbara Newman, a fashion editor accompanying a young model on an overseas assignment.

Since the late 1960's Miss Parsons has alternated between motion pictures and the theatre. In 1969, after Murray Schisgal's new comedy, *A Way of Life*, folded during previews, she accepted an assignment for the New York Shakespeare Festival Public Theater's production of Henrik Ibsen's *Peer Gynt*. Presented at the open-air Delacorte Theater in Central Park, *Peer Gynt* featured Stacy Keach in the title role and Judy Collins, the folk singer, as Solveig. Hailed by some reviewers for her "strong," "lively," and "moving" interpretation of Aase, Peer Gynt's mother, Miss Parsons was chastised by others, who found her miscast, for failing to "really [play] the scenes."

Miss Parsons added to her growing list of stage successes with Paul Zindel's mordantly funny *And Miss Reardon Drinks a Little*, which opened on February 25, 1971 at New York's Morosco Theatre. Her performance as Catherine Reardon, the neurotic, wisecracking schoolteacher who drinks more than a little, along with the contributions of Julie Harris and Nancy Marchand, the other Reardon sisters, guaranteed the play a respectable run despite decidedly mixed reviews. Among her other stage ventures were *Barbary Shore, Oh Glorious Tintinabulation*, an avant-garde work, and a short-lived revival of *The Rise and Fall of the City of Mahagonny*, the Bertolt Brecht-Kurt Weill musical.

When Anne Burr's *Mert and Phil* opened the New York Shakespeare Festival's season at the Vivian Beaumont Theater on October 30, 1974, Miss Parsons astounded audiences with her virtuoso performance as Mert, a housewife suffering the traumatic aftereffects of a radical mastectomy. "Here is an inarticulate woman totally unable to cope with her world," Clive Barnes wrote in his New York Times review (October 31, 1974). "Miss Parsons looked mortally wounded from the first—her eyes have the stricken glaze of a dying animal. Her moments of uptight restraint, moments of a cool jauntiness, finally disintegrate into the time for despair and violence."

A round-faced, attractive woman of average height and weight, Estelle Parsons has streaked brown hair, green eyes, a husky voice, and an easy laugh. Although she does not like to grant personal interviews because she feels she is "too candid," she freely discusses her career and the theatre. She once told columnist Earl Wilson that "the theatre is full of dopes" and that the "smart people are in TV and the movies." Unlike some beauty-conscious actresses, she cheerfully admits that she "generally looks like a slob." "I never want to be affected," she told one reporter. "I can't relate to people like that." Miss Parsons married Richard Gehman, the free-lance magazine writer, in 1953; they were divorced in August 1958, several years after the birth of their twin daughters. The actress and her daughters, Abbie and Martha, live in an apartment house on Manhattan's Upper West Side. Of her career, Miss Parsons has said, "I'm really absolutely no good on the stage because I cannot bear to expose myself to an audience. In real life I tend to draw away from people, but I love movies because on the screen I can be more of an exhibitionist and I can't hear if people are laughing at me."

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Who's Who in America, 1974-75

PEARS, PETER (pērz)

June 22, 1910- British singer
Address: b. c/o Mrs. Susan Phipps, 8 Halliford St., London N 1, England; h. "The Red House," Aldeburgh, Suffolk, England

PETER PEARS

A sensitive performer of English music, both old and new, and an unrivaled interpreter of the compositions of his close friend Benjamin Britten, the British tenor Peter Pears most recently won acclaim for his interpretation of the taxing role of Gustav Aschenbach in Britten's *Death in Venice,* in which he made his Metropolitan Opera debut in 1974, at the age of sixty-four. Leading up to his triumph in a role that required his presence onstage for almost two and a half hours was Pears's long career in lieder singing and oratorio as well as opera, during which he refined his uncommon gift for dramatic communication. Pears interprets words and music in so authoritative a manner and with such compelling artistry that he transcends what is not generally considered an intrinsically beautiful voice. Not surprisingly, he has probably inspired and presented more contemporary music than any other living singer in the English-speaking world.

Peter Neville Luard Pears was born on June 22, 1910 at Farnham in Surrey, England, thirty-eight miles southwest of London. Both his parents, Arthur and Jessie (Luard) Pears, spent a good deal of time in India, Africa, and South America. "My parents . . . were always abroad," Pears recalled for Speight Jenkins in a New York *Post* interview (November 2, 1974). "My father built bridges, roads, and canals . . . and my mother traveled." Although the Army and the Indian Civil Service were prominent in his family background, one of his uncles was a pianist and organist, and both of his parents were amateur musicians. When Peter Pears began to study piano at five, his talent made it obvious that he should follow a musical career even before he showed any signs of vocal ability. Nevertheless, his family for a time weighed the possibility of his becoming a clergyman.

The youngest of seven children, Peter Pears went away to boarding school when he was six and does not remember seeing his father until he was thirteen. Fortunate enough to study at the Grange School in Crowborough, where he was encouraged to follow his musical leanings, by the time he reached twelve he was, in his own words, "quite a good pianist." He became a cricket player at Grange as well.

After studying from 1923 to 1928 at Lancing College, where he played in a student orchestra, Pears continued his musical training for a year in Oxford's Keble College. He also served as a temporary organist at Oxford's Hertford College during that period. Pears spent the next four years as director of music at Grange School, his alma mater; he then enrolled at the Royal College of Music in 1933 for vocal training as an operatic exhibitioner under Dawson Freer. During his two terms there he appeared in school productions of Frederick Delius' *A Village Romeo and Juliet,* conducted by Sir Thomas Beecham, and as Belmonte in Mozart's *Abduction from the Seraglio.* After leaving the Royal College of Music, Pears continued studying with Freer as a private pupil.

On completing his work with Dawson Freer, Peter Pears studied for a time with the famed German lieder singer Elena Gerhardt, but did not gain very much from his lessons with her. Since then he has studied with a succession of voice coaches, among them Clytie Hine-Mundy, Therèse Schnabel, Julius Guttmann, Eva and Friederike de Reuss, and most recently, Lucie Manen. He considers Mme. Manen as perhaps the most lasting influence on his career. Yet, as Thomas Heinitz observed in a June 1973 *Records and Recording* magazine article entitled "The Art of Peter Pears," Pears remains largely self-taught despite all his vocal coaches. He sought out his teachers not to discover the perfect method but because "one should always have another pair of ears to sing to."

For several years during the 1930's Pears performed with the BBC Singers and with the New English Singers, a small group under the direction of Cuthbert Kelly that specialized in folk songs and madrigals. In 1935 a Brighton church provided the scene for Pears's first performance as the Evangelist in Johann Sebastian Bach's *St. Matthew Passion,* a role of which he later became one of the leading interpreters in Europe.

It was undoubtedly Pears's friendship with Benjamin Britten, whom he first met in 1936, that most influenced the subsequent course of his career. Both men had left the Royal College of Music in 1934, and in 1938 they presented their first concert together, a song recital by Pears, accompanied at the piano by Britten, that was held for the benefit of Spanish Civil War refugees. Perhaps because of their commitment to pacifism, they went to the United States in 1939, on the eve of the outbreak of the Second World War, and spent the next three years there, in New York City, in Amityville, Long Island, and in California.

During their temporary exile Pears and Britten began giving joint recitals in New York and put the finishing touches on the *Seven Sonnets of Michelangelo* song cycle that Britten was composing for the tenor. Among the other major Britten works written for Pears during their New York stay was *Les Illuminations,* set to a text by Rimbaud. In 1939 Pears sang at the New School for Social Research in a Bach cantata program directed by Otto Klemperer. Britten and Pears returned to England in 1942 across a submarine-infested Atlantic on a month-long voyage that gave them ample time in which to prepare the first drafts of the opera *Peter Grimes.*

During the remaining war years, Pears made his genuine professional debut in opera when he sang the lead in Offenbach's *Tales of Hoffman* at the Strand with an improvised ensemble. Touring the British provinces with the Sadler's Wells company, he sang such roles as the Duke in *Rigoletto,* Rodolfo in *La Boheme,* Alfredo in *La Traviata,* Tamino in *The Magic Flute,* and Ferrando in *Cosi fan Tutte.* When, after a five-year hiatus, the Sadler's Wells Theatre re-opened on June 7, 1945, with *Peter Grimes,* it was Pears who won chief honors with his performance in the title role that had been especially fashioned for him. That première not only established Britten as a composer of international importance but furnished Pears with his credentials as a singing actor of the highest rank.

In 1946 Pears helped to found the English Opera Group, which had as its avowed purpose the bringing of opera to the provinces. When *The Rape of Lucretia,* composed by Britten especially for the English Opera Group, had its première at Glyndebourne on July 12, 1946, Pears sang the role of the Male Chorus, and later, alternating with Aksel Schiotz, appeared in the work throughout England. That same year Pears and Britten began a series of recital tours that took them across most of Europe and America for the next twenty-five years, collaborating on a repertory that featured songs by Britten and other British composers, both past and present. By 1950 Pears had become a familiar figure at such major European music festivals as Edinburgh, Salzburg, and Lucerne.

Since 1948 the most important summer music festival for Peter Pears has been the Aldeburgh Festival, which he cofounded that year with Eric Crozier and Britten in the fishing village on the Suffolk coast. Its main concert hall, the Maltings, has been described as one of the best in England. Over the years Pears and Britten have devoted a great deal of their time and attention to Aldeburgh, where they maintain a residence.

Under their guidance Aldeburgh has become a year-round music center, with events taking place from Easter to Christmas, and its recording sessions have been facilitated by one of the best-planned control rooms of any recording hall in England. The interior of the refurbished Maltings concert and opera hall, where Pears appeared in the premières of many of Britten's works, was destroyed by fire in the summer of 1969, but it has been rebuilt and rededicated by Queen Elizabeth II. In the autumn of 1969 Pears and Britten embarked on a recital tour of the United States to solicit foundation and philanthropic backing for the $200,000 needed to expand the festival site.

In 1948 Pears made his debut at the Covent Garden Opera, where he has since sung in a wide range of assignments from David in *Die Meistersinger* to Pandarus in Sir William Walton's *Troilus and Cressida.* His friendship with other contemporary composers has led Peter Pears to present the first performances of Lennox Berkeley's *Stabat Mater* and Sir Michael Tippett's *Boyhood's End* and *A Child of Our Time.* For some years he has commissioned works from contemporary British composers.

Since the 1930's Peter Pears has been hailed for his lieder and art song interpretations, usually accompanied at the piano by Benjamin Britten. The miraculous quality of the Pears-Britten collaboration was in evidence in New York after an absence of nineteen years, at a Hunter College recital on September 22, 1967. Describing it as a partnership in the closest sense of the word, Harold C. Schonberg of the New York *Times* (September 23, 1967) insisted that vocal inadequacies failed to matter very much in view of the artistry displayed by the two musicians in their interpretation of *Die Winterreise,* the great Schubert song cycle. Aware of the limitations of his vocal strength, Pears began such a song as "Die Krähe" very softly and gradually built up to a mild *forte* at the end that seemed thunderous by contrast. Such husbanding of vocal resources led Schonberg to acknowledge: "The entire recital was the work of a very canny singer, as well as a most musicianly one."

When Pears and Britten returned to Hunter College two years later with a recital program of which Schumann's *Dichterliebe* song cycle was the centerpiece, Raymond Ericson of the New York *Times* (October 24, 1969) felt they brought to it "a youthful freshness of which only the mature seem capable." While noting that Pears's voice inevitably showed signs of age in parts of the program, the *Times* critic found it at its best in the Schumann songs: "His phrasing and enunciation are flawless and he can do astonishing things vocally. . . . But there are only the parts that contribute to the whole, for it is his ability to create a dreamlike atmosphere in one song, to project the full intensity of anguish in another, that makes him a great interpreter," Ericson observed. In appearances with the British lutenist Julian Bream and the young pianist Murray Perahia in November of 1974, Pears again won the admiration of the New York critics.

The event that brought Peter Pears to New York in the autumn of 1974 was his Metropolitan Opera debut on October 20, 1974 in Britten's *Death in Venice*, based on the novella by Thomas Mann. Pears created the role of Gustav von Aschenbach when the opera was given its world première at the Aldeburgh Festival in the summer of 1973, and again when it moved to the Royal Opera at Covent Garden the following autumn. In reviewing the Aldeburgh première for the *Guardian* (June 18, 1973), Edward Greenfield reported that Pears exploited all the dimensions of a part that required him to remain onstage almost constantly, ". . . a tour de force which inspired Pears to some of his finest singing ever." On the occasion of the United States première, Hubert Saal wrote in *Newsweek* (October 28, 1974): "As Aschenbach, the 64-year-old Pears adds luster to his legendary career. By now, he has refined musicality to an awesome degree. His singing is as direct and clear as speech; his speech is as melodic as song. His ramrod carriage, his subtle gestures, his cinematic face movingly personify Aschenbach's exquisite disintegration." And although Harold C. Schonberg of the New York *Times* (October 21, 1974) dismissed the Britten score as bloodless and the Aschenbach role as nothing more than parlando, he added: "It also should be noted that if Mr. Pears cannot sing his part, he most certainly acts it, and his performance was thoughtful and even noble."

Death in Venice was another in the long list of operas containing roles that have been created for Peter Pears by Benjamin Britten since the première of *Peter Grimes* in 1945. In the interim, operas such as *Billy Budd* (1951), *Owen Wingrave* (1971), *Albert Herring* (1947), *The Rape of Lucretia* (1946), *The Turn of the Screw* (1954), *A Midsummer Night's Dream* (1960), *Gloriana* (1953), and indeed all the Britten operas except *Let's Make an Opera* (1949) and *Noye's Fludde* (1957), both for children, have featured a special part for him. So have many other, nonoperatic works, including his *Three Church Parables; Five Canticles; Songs and Proverbs of William Blake; The Holy Sonnets of John Donne; Serenade for Tenor Solo, Horn and Strings; Nocturne for Tenor Solo, Seven Obbligato Instruments and String Orchestra;* and the well-known *War Requiem*. All those and many works by other composers figure in Pear's extensive discography, estimated in mid-1973 to number over sixty-five long-playing records, mostly on the London label. Many of the Britten works were the product of close Britten-Pears collaboration, as the tenor explained to Speight Jenkins in the New York *Post* interview: "When one piece is done, the next is waiting to be worked on. How can I divide up what each of us has done? After all, I've lived with him for almost 40 years, and I may have ideas or he may have them. We gradually see what we want for the audience." Their collaboration extended to the world of musicology, when they published their edition of Henry Purcell's songs in 1948.

When not on tour, Peter Pears lives either at the London flat that he shares in Islington with Benjamin Britten or at their house in Aldeburgh. His hobbies include buying pictures and cooking. Pears is a courtly, distinguished-looking man with graying hair and an almost military bearing. His honors include an invitation to give the Cramb Lectures at the University of Glasgow in 1961 and honorary degrees from the universities of York, Sussex, and Cambridge. He is a Fellow of the Royal College of Music and a member of the Royal Academy of Music, the Incorporated Society of Musicians, the Contemporary Arts Society, and War Resisters International. In 1957 Queen Elizabeth II named him Commander of the Order of the British Empire. Although he once contemplated retiring at sixty, he later decided to retire when he stops singing. "As it is, I've been very lucky," Pears told Herbert Kupferberg of the *National Observer* (October 28, 1974). "I've had Benjamin Britten as a friend, a composer, and the greatest accompanist in the world."

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PERLMAN, ITZHAK (ēts' zhäk)

Aug. 31, 1945- Violinist
Address: b. c/o Hurok Concerts, 1370 Ave. of the Americas, New York 10019

Israel-born Itzhak Perlman has been widely acclaimed as the most gifted violinist of the younger generation. Although he has been crippled by polio since his early childhood, Perlman overcame his handicap and was a recognized performer in Israel before he entered his teens. Brought to the United States by Ed Sullivan at thirteen, he soon attained international success, and when he won the coveted Leventritt prize in 1964 his future was assured. Since then, Perlman has performed with all the major American symphony orchestras. His recital tours have taken him to every major city in the United States, and to Canada, South America, Europe, Israel, the Far East, and Australia. Among the many critics impressed by Perlman's technical facility, richness of tone, and individuality of style are Arthur

ITZHAK PERLMAN

Bloomfield of the San Francisco *Examiner,* who finds "an inner warmth and wit about his music-making which rather reminds one of Kreisler," and Daniel Webster of the Philadelphia *Inquirer,* who believes that Perlman "breathes a new life into the violin recital."

Itzhak Perlman, the son of Chaim and Shoshana Perlman, was born on August 31, 1945 in Tel Aviv, where his father was a barber. His parents, both natives of Poland, met and married in Palestine, where they had immigrated in the mid-1930's. Perlman once said that he cannot remember a time when he did not want to play the violin. According to his mother, when Itzhak was three years old he heard a violin recital on the radio and immediately wanted to become a violinist. Soon he began to practise, first on a toy fiddle, and then on a standard-sized violin that his parents bought him second-hand for the equivalent of six dollars.

When Itzhak Perlman was four years and three months old, he was stricken with poliomyelitis, which left him permanently disabled. (He still walks with leg braces and crutches and plays the violin sitting down.) After a year's convalescence, during which he continued to practise the violin, Perlman enrolled in the Tel Aviv Academy of Music, where he studied under Madame Rivka Goldgart on a scholarship from the America-Israel Cultural Foundation. Within a few years he was appearing regularly with the Ramat-Gan Orchestra of Tel Aviv and the Broadcasting Orchestra in Jerusalem. He was only ten when he gave his first solo recital.

In 1958 Itzhak Perlman came to New York City for two highly successful guest appearances on the CBS-TV *Ed Sullivan Show,* during which he played Rimsky-Korsakov's *Flight of the Bumblebee* and abbreviated versions of the finale of the Mendelssohn violin concerto and Wieniawski's *Polonaise Brillante.* He decided to remain in New York, where he was soon joined by his parents. During his first year in the United States he toured twenty American and Canadian cities, under the sponsorship of the Zionist Organization of America, which also arranged for him to gain admission to the Juilliard School. While studying there, Perlman completed his secondary schooling under a special arrangement with the New York City board of education.

Aided by scholarships from Juilliard, from the Katherine Tuck Fund in Detroit, and from the America-Israel Cultural Foundation, Perlman spent five years in the preparatory division of the Juilliard School. He then entered its regular division, where he eventually earned a diploma. With the help of a Lado scholarship, he spent several summers at the Meadowmount School of Music in upstate New York. While studying at Juilliard, he concertized with the Youth Symphony of New York and the National Orchestral Association.

In an interview with Shirley Fleming for *High Fidelity* (November 1970) Perlman paid tribute to his teachers at Juilliard, Dorothy DeLay and Ivan Galamian. Miss DeLay he characterized as "the kind of teacher who doesn't tell you what to do but inspires you to tell her what you want to do." Galamian, according to Perlman, "has an approach to technique that works for ninety people out of a hundred" and "knows exactly what he wants" from a pupil and "what each one is capable of."

Performing Wieniawski's Violin Concerto No. 1 in F Sharp Minor, Perlman made his Carnegie Hall debut on March 5, 1963 in a National Orchestral Association concert conducted by John Barnett. Although the performance received no press coverage because of a newspaper strike, he came to the attention of such violinists as Isaac Stern, Yehudi Menuhin, and Zino Francescatti. It was Stern who brought him into contact with the impresario Sol Hurok.

Perlman was the youngest of nineteen contenders in the twenty-third annual contest of the Edgar M. Leventritt Foundation, one of the most prestigious and demanding of international musical competitions. On April 21, 1964, at Carnegie Hall, he emerged in first place among the four finalists who performed before a distinguished panel of judges that included Isaac Stern, George Szell, Lukas Foss, Joseph Fuchs, and William Steinberg. In reviewing the performance for the New York *Herald Tribune* (April 22, 1964), William Bender cited the "warmth and individuality," the "big, rich tone," and the "faultless" intonation that Perlman displayed in selections from Tchaikovsky, Mozart, Bach, and Wieniawski. In addition to receiving the $1,000 Leventritt Memorial Award, Perlman was guaranteed solo appearances in 1964 and 1965 with the New York Philharmonic and the symphony orchestras of Cleveland, Detroit, Pittsburgh, Denver, Buffalo, and New Haven. He suffered a temporary setback when the 200-year-old Guarnieri violin that he had borrowed from Juilliard's rare instrument collection for the competition was stolen in the accompanying hullabaloo. Although it turned up the next day in an Eighth Avenue pawnshop, where it had been pawned for $15, the publicity given the incident by the press distracted public attention from Perlman's achievement.

Soon after winning the Leventritt award, Perlman, now under Hurok's management, returned to the Ed Sullivan show for two appearances and performed Tchaikovsky's Violin Concerto with the National Symphony Orchestra in Washington, D.C. When he repeated the Tchaikovsky work that October at Carnegie Hall with the Israel National Youth Symphony, he "stole the show," according to William Bender of the New York *Herald Tribune* (October 12, 1964), who wrote: "His flow of pure, sweet tone is unceasing. His bow arm is unfailingly strong and steady, and the fingering . . . is dazzlingly swift and accurate. There is a joy and bounce to his playing that had old-timers . . . reaching back in their memories to the days of the youthful Heifetz to find a parallel."

In January 1965 Perlman visited Israel for the first time since 1958. He gave a series of eight concerts, climaxed by a performance of the Sibelius and Tchaikovsky concertos at Tel Aviv's Mann Auditorium that brought him a fifteen-minute ovation. As quoted in *Time* (January 15, 1965), the Israeli critic Michal Smoira wrote in the Tel Aviv newspaper *Haaretz*: "His ability and general knowledge of music are so superb . . . that his technique and manual ability are taken as a matter of course. . . . Perlman creates a tonal feeling which sings in the ear and shakes the soul."

Making his debut with the New York Philharmonic under William Steinberg at Philharmonic Hall in May 1965, Perlman received five curtain calls for what Robert Sherman of the New York *Times* (May 10, 1965) described as "a warm, captivating performance" of Max Bruch's Concerto for Violin and Orchestra in G Minor. In October 1965, at Carnegie Hall, he played the Sibelius Violin Concerto in D Minor with the visiting Detroit Symphony under Sixten Ehrling in a memorial concert honoring the late Adlai E. Stevenson. Reviewing Perlman's performance in the *New Yorker* (November 6, 1965) Winthrop Sargeant wrote: "There is . . . nothing in the whole field of violin playing that he cannot do. . . . I cannot remember when a first encounter with a violinist has made such an impression on me."

In the 1965-66 season Sol Hurok sent Perlman on his first major concert tour, covering thirty American cities from coast to coast. Donal Henahan, who saw him in Chicago, wrote in the Chicago *Daily News* (November 29, 1965): "It was possible to imagine that Itzhak Perlman was born with a violin protruding from his left clavicle and never had to learn to play it, anymore than he had to learn to breathe." In February 1966 he appeared at Philharmonic Hall with the National Symphony under Howard Mitchell, in a performance of Karl Goldmark's Violin Concerto in A Minor. A few days later he captivated audiences at Toronto's Massey Hall, when he played Paganini and Prokofiev with the Toronto Symphony under Seiji Ozawa.

The highlight of Perlman's fifty-concert tour in 1966-67 was his performance in Honolulu of Stravinsky's rarely heard Violin Concerto, with the composer himself conducting. A critic for the Honolulu *Star-Bulletin* reported that there "followed a fantastic tableau, Stravinsky holding the hand of the youthful violinist, both beaming." In March 1967 Perlman collaborated with the Soviet cellist Mstislav Rostropovich at Carnegie Hall in a performance of the Brahms Concerto in A for Violin and Cello, in which, according to Howard Klein of the New York *Times* (March 8, 1967), Rostropovich dominated musically and technically, but with Perlman holding his own. That summer the peripatetic violinist performed at the Hollywood Bowl, the Merriweather Post Pavilion in Washington, D.C., the Ravinia Festival in Chicago, and the Berkshire Music Festival in Tanglewood, Massachusetts.

During the heavily booked season of 1967-68, Perlman gave recitals in Philadelphia, Los Angeles, Portland, Denver, Dallas, Pittsburgh, and in Kalamazoo, Michigan—where he replaced an ailing Nathan Milstein. He joined another former child prodigy conductor Lorin Maazel and the Philadelphia Orchestra at Carnegie Hall in Edouard Lalo's *Symphonie Espagnole* and then embarked on a tour that included Lisbon, Trieste, Naples, Perugia, London, Paris, Edinburgh, Copenhagen, the Hague, and Tel Aviv. At the opening concert of the fiftieth season of the Orchestre de la Suisse Romande in Geneva in October 1968, Perlman received a ten-minute ovation for his rendition of the Tchaikovsky Violin Concerto, which, to Franz Walter of the *Journal de Genève,* was richly deserved. "It was an unforgettable experience . . . to make the acquaintance with this extraordinary young artist. He has demonic power and an impressive technique," Walter informed his readers.

In April 1969 Perlman gave an interpretation of Paganini's Violin Concerto No. 1 in D at Philharmonic Hall. Two weeks later he gave a critically acclaimed concert in the Hunter College series, playing Beethoven's "Kreutzer" sonata along with works by Stravinsky, Paganini, Chopin, Ravel, and Jean Marie Leclair. In December he and the great young Russian pianist Vladimir Ashkenazy collaborated with impressive musical rapport when they appeared in a concert at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art, featuring Bach and Shostakovich. Among Perlman's credits for 1970 were recitals at Toronto and Stratford, Ontario; a performance with conductor George Szell at Philharmonic Hall; and another Hunter College concert that included works by Fauré, Bach, Bartók, Paganini, and Sarasate.

Perlman's performances in 1971 included his playing of Dvorak's rarely performed Violin Concerto in concerts at Philharmonic Hall and Washington's Constitution Hall; a Philharmonic Hall presentation of Mozart, Beethoven, and Prokofiev sonatas with Ashkenazy; recitals at the Tanglewood and Wolf Trap summer festivals; and an interpretation of Alban Berg's Violin Concerto in a Philharmonic Hall concert conducted by Leonard Bernstein. In 1972 he returned to Hunter College for a program of Brahms, Ives, Paganini, Wieniawski, and Tartini; concertized in England and Canada; and received a standing ovation after performing Mendelssohn's Violin Concerto with the Israel Philharmonic, conducted by Zubin Mehta, at the Kennedy Center Concert Hall in Washington, D.C.

With William Steinberg conducting the Pittsburgh Symphony Orchestra and David Bar-Illan at the piano, Perlman appeared at Carnegie Hall as soloist in an all-Mendelssohn concert in January 1973. Undisturbed by a telephoned threat against his life, in March of that year Perlman gave a memorable recital at New York's Museum of Modern Art. During the 1973-74 season he gave another Hunter College recital; appeared in New York with the Philadelphia and Baltimore orchestras; performed in two Carnegie Hall chamber music concerts with Isaac Stern; and went on a tour of the United States and Canada. The highlight of Perlman's 1974-75 season was his Carnegie Hall concert on January 30, 1975, during which he played a new work, *Chiaroscuro*, which the composer, Robert Mann, wrote especially for him. Of that concert Donal Henahan wrote in the New York *Times* (February 1, 1975): "Perlman . . . now has taken the quantum leap into a tiny group of artists—the names of Rubinstein and Segovia come most quickly to mind—who make audiences fall deeply in love with them."

Performing on a $60,000 Stradivarius violin that he bought after a three-year search, Perlman now makes more than 100 concert appearances annually. To iron out the trouble spots that occasionally arise in his playing, he spends many hours practising. He also devotes some of his time to private teaching. In recent years he has taken part in the Aspen Music Festival in Colorado. For the Angel, London, and RCA Victor labels he has recorded most of the standard works in the violin repertory, including the concertos of Bach, Paganini, Mendelssohn, Bartók, Wieniawski, and Sibelius. Perlman also appears on recordings with pianist Vladimir Ashkenazy, with Israeli violinist Pinchas Zukerman, and with the conductors Daniel Barenboim, Seiji Ozawa, Lawrence Foster, and André Previn. An Angel album of Scott Joplin rags, performed by Perlman and Previn, was released in 1975.

On January 5, 1967, in a ceremony at the America-Israel Culture House in New York City, Itzhak Perlman married Toby Lynn Friedlander, a native New Yorker, who is also a violinist and a Juilliard School graduate. They met in 1964 at a summer camp concert at which Perlman was performing. The Perlmans make their home in an apartment overlooking the Hudson River, with their three children, Noah, Navah Miriam, and Leora. A short, huskily built man with blue eyes and curly dark hair, Perlman has an informal manner, an acute sense of humor, and what Donal Henahan once described as "a great, booming, bass-baritone laugh." A writer for *High Fidelity* (March 1966) reported that during his first recording session for RCA Victor, Perlman gave "a very plausible imitation of Napoleon" and "invented a collection of excruciatingly bad puns on composers' names." He and his wife are both fond of spectator sports, especially basketball, and attend the games of the New York Knickerbockers whenever possible. Completely adjusted to his physical handicap, Perlman told Donal Henahan in the New York *Times* interview: "Nothing bothers me. . . . I'm never afraid of an audience. You have to be a little bit of a ham to enjoy the audience, and I do."

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PERÓN, ISABEL

Feb. 4, 1931- President of Argentina
Address: Quinta Presidencial, Olivos, Provincia de Buenos Aires, Argentina

On July 1, 1974 Isabel Perón, a former professional dancer, became the first female chief of state in the Americas, when she took office as President of Argentina on the death of her husband, Juan Perón. She had been elected Vice-President just nine months earlier, when Perón was returned to power in a landslide election after eighteen years in exile. After becoming Perón's third wife in 1961, she gained her limited political experience as his occasional emissary to his constituents in Argentina, helping him to maintain his influence in the country he had governed from 1946 to 1955. Although her nomination for the Vice-Presidency was at first greeted by skepticism and then by serious opposition, she was accepted at Perón's insistence and has since shown some measure of adroitness in filling the vacuum of power created by *El Líder's* death. Along with the Presidency, however, she inherited problems that even her husband found intractable: a battered economy, a divided Peronist movement, and an appalling level of political violence.

Isabel Perón was born María Estela Martínez Cartas on February 4, 1931 in La Rioja, a provincial capital in Argentina's impoverished and mountainous northwest, the third daughter in a family that also included two younger brothers. Her father, Marcelo Martínez Rosales, was local branch manager of the Banco Hipotecario Nacional (National Mortgage Bank); her mother was the former María Josefa Cartas. She acquired the name Isabel—her saint's name—on her confirmation and later adopted it as her professional name when she became a dancer.

Little is known about Isabel Perón's childhood, since she rarely refers to her family. When she was two the family moved to Buenos Aires. Her father died four years later, and her mother worked to send the children to school. Isabel showed little aptitude as a student, but although she never went beyond the sixth grade, she reportedly studied ballet and Spanish dancing, acquired some proficiency in French, developed a taste for romantic Spanish poetry, and qualified as a piano teacher. After leaving school she performed with folk music ensembles and in nightclubs, and when she was twenty she joined the corps de ballet of the Cervantes National Theatre, in Buenos Aires. Four years later she joined the dance corps of the Avenida Theatre but, according to one account, she quit after trying unsuccessfully to persuade the theatre manager to cast her in leading roles.

About 1955 Isabel Martínez joined a dance troupe called "Joe and His Ballets." During a tour of Central America the troupe was stranded in Panama City, reportedly after a scheduled engagement in another country failed to materialize. According to several accounts, Isabel Martínez was performing as a dancer in a Panama nightclub called Happyland when she met General Juan Perón in 1956. However, as Lloyd Shearer noted in *Parade* (August 4, 1974), "In the current official version . . . she maintains that she was a ballerina performing with her ballet troupe in Caracas, Venezuela, when she was introduced to Perón in 1955."

Juan Perón, who was thirty-five years her senior, had recently been deposed after ruling Argentina as a virtual dictator for about ten years. During that time, he and his second wife, the former Eva Duarte—popularly known as Evita—had combined demagoguery with genuine social reform to win an enormous following among the working classes. After Evita's death in 1952 Perón lost his grip on the country, and he was forced to flee during the military coup that overthrew him in September 1955. Soon after their meeting in Panama, Isabel Martínez became Perón's personal secretary. She accompanied him to Venezuela and the Dominican Republic before they finally settled in Madrid in 1960.

Isabel Martínez and Juan Perón were married in 1961, but the ceremony was kept secret for fear of offending Peronists who still venerated the memory of Evita. For a time Mrs. Perón continued to perform a dual role of housewife and secretary: she kept a watchful eye on Perón's health and diet, helped out with his correspondence, typed the manuscripts of his books, and sometimes acted as chauffeur when they traveled. According to the New York *Times* (July 1, 1974), visitors to the general's luxurious Madrid villa during the early 1960's said that they "hardly noticed her."

But Mrs. Perón was quietly undergoing her political baptism. Patricia Burstein of *Newsday* (July 5, 1974) quotes her as saying of her husband: "We talked about politics the day we first met, and afterwards he trained me to be his political representative." Although forbidden to set foot in Argentina, Perón retained control over the Peronist movement, which remained the strongest single political force in the country. Throughout the 1960's a stream of Argentines arrived at the Perón residence in Madrid, seeking favors, bringing intelligence reports, and carrying back orders to the faithful. Isabel Perón became increasingly involved with the movement, and in 1964 she traveled to Argentina as Perón's stand-in, successfully promoting his chosen candidates in provincial elections.

ISABEL PERÓN

In October 1965 Mrs. Perón again visited Argentina, ostensibly to attend rallies marking the twentieth anniversary of Perón's rise to power. Her presence in Buenos Aires sparked three days of rioting. She remained in the country for nine months, touring the provinces in support of Perón-backed candidates, and she tried to keep attention focused on her husband rather than on the new generation of labor leaders who espoused "Peronism without Perón." When a new military government came to power in June 1966 and outlawed the Peronist party, Mrs. Perón returned to Spain.

Between 1966 and 1971 the Argentine military did their best to rule without support of the Peronists, but a deteriorating economy and explosive popular unrest finally forced General Alejandro Lanusse to call for a return to civilian rule. That occasioned Mrs. Perón's next trip to Argentina, which lasted from December 1971 to March 1972. Her mission was to engage in talks with Lanusse's government over terms for Perón's public rehabilitation and Peronist participation in elections. She also hoped to unify the fractious Peronists, but had little success.

After the removal of legal restrictions, Perón entered Argentina for the first time in seventeen years on November 17, 1972. His wife accompanied him but remained discreetly in the background while he rallied Peronists around him and created an electoral alliance. After four weeks in Argentina the Peróns returned to Spain. On March 11, 1973 Perón's hand-picked candidate, Héctor Cámpora, won the Presidential election with 49.6 percent of the vote.

Before their definitive return to Argentina, Isabel Perón made a trip to Communist China to pave the way for a later visit by her husband, and while there, she met Chou En-lai and Mao

Tse-tung. On June 20 Juan and Isabel Perón returned to Buenos Aires. Their arrival brought ample proof that Cámpora had not united the warring factions of Peronism: fighting between left- and right-wing Peronists broke out in the crowd gathered to meet the Peróns at the Ezeiza airport, leaving dozens dead and hundreds wounded.

The next step in Juan Perón's well-orchestrated comeback came on July 13, when Cámpora announced his resignation to clear the way for new elections. It was understood that Perón would run—and win—but there was excited speculation about his running-mate, especially since his poor health made a Vice-Presidential succession likely. During his long political life Perón had never designated a political heir, and this seemed to be the appropriate moment. Surprise was almost universal when on August 4, at a Peronist party convention, the announcement was made that the Peróns would run together. "I cannot offer you great things," Isabel Perón told the delegates. "I am only a disciple of Perón."

Perón's choice of his wife as a running-mate was not popular. Anti-Peronists who remembered the excesses of his first regime saw it as a move to concentrate more power in his hands. Left-leaning Peronists were dismayed, since Mrs. Perón was thought to favor conservative factions and was known to rely on her personal bodyguard, a mysterious *éminence grise* named José López Rega, who was reputed to harbor ultrarightist views. Many resented the attempt to cast Isabel in the idolized Evita's mold. And some of the adverse reaction stemmed from simple Latin American *machismo,* the same force that had kept Evita from the Vice-Presidency in 1951.

At first there was speculation that the cagy Perón was using his wife to postpone the naming of a serious candidate. But on August 11, 1973 the Peróns formally accepted the nominations. During the race it was Mrs. Perón who was in the public eye, campaigning vigorously in behalf of her husband, who made few personal appearances. She visited hospitals, universities, and remote rural areas and managed to win support from left-wing Peronists who had previously opposed her. While stressing her loyalty to Perón, she generally remained silent about her own views. On September 23, 1973, as was expected, the Peróns won the election in a landslide, receiving 62 percent of the vote, against essentially token opposition from three other candidates, including Ricardo Balbin of the Radical party, who came in second with 24.5 percent.

The Peróns were inaugurated on October 12, 1973, at a time when Argentina's prospects seemed relatively bright. Inflation, which had been running at about 80 percent in the previous year, was beginning to subside. Most Argentines saw Perón as the only man with enough stature to bring the country together. His backing, while still based on labor, now also included students and much of the middle class. During the early months of his Presidency, labor and management agreed on a "social pact" including a wage-price freeze that eventually reduced inflation to 12 percent and virtually ended the black market in currency. Exports and foreign exchange reserves rose dramatically. In December 1973 an ambitious three-year plan was unveiled, projecting a sharply increased economic growth rate. The rosy picture was marred, however, by the continued high level of political violence perpetrated by extremist groups, and in particular by the Marxist People's Revolutionary Army.

Meanwhile, Mrs. Perón "worked long hours, behaved with quiet dignity and won the country's grudging respect," as Peace Sterling wrote in the New York *Post* (July 6, 1974). Based in a suite of offices next to her husband's, she met with petitioners, dignitaries, and diplomats. In emulation of Evita, she championed the cause of Argentine women, and she spoke out publicly in defense of government measures such as the wage-price freeze. When Perón became ill in late 1973 she assumed the duties of head of state, presiding over the Cabinet and traveling to Paraguay in her husband's place. When the President himself was out of Argentina he delegated full executive powers to his wife. In June 1974 she embarked on her greatest venture thus far: a state mission to Europe, during which she visited Spain, Italy, and Switzerland, had an audience with Pope Paul VI, and spoke before the International Labor Organization in Geneva.

By mid-1974 conditions were again deteriorating in Argentina. Perón's "social pact" began to break down as workers staged strikes and slowdowns in demand of wage increases and employers protested that price controls were forcing them into bankruptcy. Shortages of industrial and consumer goods caused hoarding and black-marketing. Serious inflation again appeared. The struggle between right- and left-wing Peronists intensified as Perón tried to purge leftists from party ranks. Political bombings, shootings, and kidnapings occurred daily. Quasi-legal repressive measures failed to bring calm, and it became apparent that Perón could control neither the country nor his own movement.

When Mrs. Perón returned from Europe on June 28, she found her husband gravely ill with infectious bronchitis, and on the following day Perón turned over full executive powers to his wife. On July 1, 1974 Isabel Perón appeared on national television and tearfully informed Argentinians that *El Líder* had died of heart failure. "With great pain I must transmit to the people the death of a true apostle of peace and nonviolence," she said. "I constitutionally assume the first office of the nation, asking every one of its people to demonstrate the fortitude to help me determine the destiny of the country." Initially, Peronists of all persuasions, including the radical Montoneros organization, as well as members of the political opposition and the military, pledged their support of Mrs. Perón, and she encountered no difficulty in assuming power.

With little experience, and without the commanding force of her husband's personality, Mrs. Perón appeared certain to fall victim to the vicious political struggle that would follow a short truce. Her initial moves as President seemed designed to buy time: she promised to follow Perón's policies "without an iota of change," and decreed a bonus of one month's pay for all workers. During the summer and fall she made some weighty decisions: reshuffling her Cabinet in the direction of greater conservatism; announcing that the government would take over television broadcasting; giving the military free rein in combating rural terrorists; and heralding the "Argentinization" of foreign-owned companies, including a subsidiary of International Telephone and Telegraph Corporation. In November 1974, as political violence, both on the left and on the right, steadily mounted, Mrs. Perón's government imposed a state of siege, divesting Argentina's 25,000,000 citizens of all constitutional rights.

Although a plurality received by the ruling Justicialist party in provincial elections in April 1975 was considered a vote of confidence for Mrs. Perón's government, Argentina continued to waver on the brink of anarchy. Organized labor, resisting the government's strict austerity measures, called a general strike in July, forcing the Cabinet to resign. Shortly thereafter, as a result of the combined pressure of labor, the military, and old-line Peronists, Jose Lopez Rega, who was believed to be the guiding force of the terrorist Argentine Anti-Communist Alliance, was compelled to relinquish his dual role as Presidential secretary and Minister of Welfare and to go into exile in Spain.

On September 13, 1975 Mrs. Perón went on a leave of absence, ostensibly for reasons of health, but despite rumors of her impending resignation she returned to office after five weeks. In late October she obtained a commitment from organized labor for measures to combat inflation—now at a high of 200 percent—as well as unemployment and industrial unrest. In November, after recovering from a serious gall bladder attack, Mrs. Perón countered charges of official corruption and growing demands for her resignation by formulating strategy to remain in office for the balance of her Presidential term, scheduled to expire in May 1977.

A petite, attractive woman, five feet two inches tall, Isabel Perón dresses in colorfully patterned but conservatively tailored clothes and dyes her auburn hair blond, sometimes appearing, according to a profile in *Time* (October 8, 1973), "as if she had been laminated in plastic." She is shy and uneasy in crowds, thus inviting unfavorable comparison with the passionate, mesmerizing Evita Perón. But, as Jonathan Kandell of the New York *Times* (August 20, 1973) pointed out, "Isabel has never tried to exorcise the ghost of Evita." Instead, she has lent her support to the cult, maintaining that "there are some who can never be replaced." Sometimes she opens Peronist meetings with a moment of silence while displaying a picture of Evita. Her political outlook, according to Joseph Novitski of the Washington *Post* (August 20, 1974), is "more Peronist than Perón," emphasizing "the fairly authoritarian, nationalist populism that formed Perón's loosely-woven doctrine." Although Isabel Perón reveals little about her personal life, she is known to practice fencing and to play an occasional game of tennis. She is a believer in astrology.

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PERÓN, MARÍA ESTELA MARTÍNEZ DE *See* Perón, I.

PERRINE, VALERIE (pe-rīn')

Sept. 3, 1943- Actress; dancer
Address: b. Universal City Studios, Universal City, Calif. 91608

A likely candidate for Hollywood sex goddess of the 1970's is Valerie Perrine who, unlike most of her predecessors, has received as much attention for her acting ability as for her beauty. Although she has never studied acting, Miss Perrine walked away with the best actress award at the 1975 Cannes Film Festival for her performance in *Lenny* (United Artists, 1974), the only important honor at the festival to go that year to an American. Her interpretation of Lenny Bruce's drug-abusing, stripper wife also brought her best supporting actress awards from the New York Film Critics Circle and from the National Board of Review of Motion Pictures. She was nominated for an Academy Award for the same performance, but the Oscar for best actress went instead to Ellen Burstyn. A former Las Vegas showgirl who has not shied away from nudity in her three movies —and who does not flinch from what used to be thought of as indelicate dialogue—Miss Perrine nevertheless projects an underlying innocence and vulnerability that lends poignancy to her roles.

Valerie Perrine was born in Galveston, Texas on September 3, 1943, the daughter of Lieutenant Colonel Kenneth Perrine of the United States Army, and the former Renee McDonald, an ex-showgirl who appeared in Earl Carroll's *Vanities* and George White's *Scandals*. One of her ancestors in what she calls her "WASP" background was General John Stark of American Revolutionary War fame. When Valerie was three, her father's army duties took the Perrines to Yokohama, Japan, and there she attended a convent school. As a small child, Valerie spoke Japanese so fluently that she often served as an interpreter for her parents. She began taking dancing lessons when she was virtually a toddler, and she told one interviewer, perhaps apocryphally, that she made her first appearance on stage in Japan, at the age of four, when the Emperor himself came 400 miles to see her dance.

VALERIE PERRINE

When Valerie Perrine was seven, her father retired from the army and, returning to the United States, settled in Scottsdale, Arizona, where he became a cattle rancher. The family was comfortably off and well connected there. Valerie still calls Arizona's Senator Goldwater "Uncle Barry" and claims his daughter, Peggy, as her closest friend. But her Scottsdale years were not untroubled. "I had a lot of insecurities inside me as a child," she told Judy Klemesrud during a New York *Times* interview (December 3, 1974). "I had been an only child for seven years, and then my brother Kenny came along, and my mother made such a big fuss over him. My father liked me, but he wasn't as demonstrative as my mother. She used to hug and kiss, and he just handed out checks."

After Valerie Perrine's parents separated, her father remained in Scottsdale and her mother moved to New Jersey. Her brother Kenneth went on to get a degree in psychology from Cornell and then found work as a psychologist at a hospital in Glens Falls, New York. Valerie also intended to study psychology when she entered the University of Arizona at Tucson in 1961. Never much of a scholar, although one source credits her with an I.Q. of 163, she became discouraged after a bout of mononucleosis and dropped out. Restless and dissatisfied after sitting around at home for six months doing nothing, Valerie announced to her parents that she was going to Las Vegas, Nevada to become a showgirl. She was eighteen at the time. "My parents were very strict and I was tired of living in a small town and I wanted a little excitement in my life," she told Jerry Parker in *Newsday* (December 1, 1974). "If I'd been East, I guess I would have gone to New York. I went to Las Vegas because that's where Arizona girls who run away from home go."

Eventually Valerie Perrine landed a job at the Desert Inn in Las Vegas as a dancer in the chorus line of the "Hello America Show." The captain of the line, Fluff Corlton, recalled to Lloyd Shearer in the Washington *Post* (February 9, 1975): "She was an extremely beautiful girl. She had no training as a line girl, but she was a natural. She was also a little kooky, also temperamental and ambitious." In the same Washington *Post* article Miss Perrine said that, like the other girls in the chorus line, she had to mingle with the gamblers at the Desert Inn, but she never hustled chips. "I just sat around in the cocktail lounge until 2 a.m.," she said, "looked pretty, stayed out of trouble, then went home." In 1967 Frank Sennes, a Las Vegas nightclub impresario, made her a principal dancer at the Stardust Hotel, paying her $380 a week. He told Shearer: "She's aggressive and attractive, one of the best girls who ever worked for me. . . . She was a live one alright, had more guys than you've got hair on your head."

In Las Vegas Valerie Perrine fell in love with a male dancer and accompanied him to Paris when he got a job there performing at the Lido. They shared a Parisian garret for nine months before the relationship soured over his attentions to other women. "He chippied on me a lot," Miss Perrine told Guy Flatley in *Viva* (April, 1975). ". . . Finally, I got tired of waiting for him to come home, and when I got an offer to do the lead in the Las Vegas version of the Lido Show, I took it." She developed the habit of returning to Europe between Las Vegas engagements, living a vagabond existence in Paris, London, Rome, St. Tropez, and Ibiza.

As the leading dancer in the Lido show at the Stardust, Miss Perrine made $800 a week, which, as she pointed out to Judy Klemesrud, "is a helluva lot more than a secretary makes." She went on to explain that, although the upper part of her body was often exposed, she was not a topless dancer. "I was also wearing $2,000 worth of feathers and beads," Miss Perrine said. "I even had a $5,000 costume once. There was no shaking involved. I was just a woman walking around very elegantly."

Valerie Perrine looks back on her Las Vegas career with ambivalent feelings. "I love dancing but it was the hardest work I ever did in my life," she told Tom Topor (New York *Post*, November 23, 1974). "Seven days a week, two shows a night, three shows on Saturdays, for three months, then six nights off. Whew. And its a hard town. I kept a gun out there for a year. The girls were always getting ripped off or raped. Hard." One reason she left town was to try to get over the tragic ending of a love affair she had had there with a rich Los Angeles playboy. "A month before we were to be married," she told Flatley in the *Viva* interview, "I got a call from the police saying that he had accidentally shot himself with a Luger from his collection."

Struggling against her feelings of depression, Valerie Perrine wandered around Europe for more than a year and then resolved to make a career in films. Although she sometimes wore thousands of dollars worth of jewelry, she lived on unemployment checks and food stamps in Hollywood until she met Robert Walker, an agent at Century Artists, at a friend's party. Walker brought photographs of her in her showgirl costumes to

Universal Studios, where she was suggested to George Roy Hill as a prospect for the role of Montana Wildhack in the film version he was planning to direct of Kurt Vonnegut Jr.'s *Slaughterhouse Five.* She got the part—and a contract at Universal—on the strength of a single audition.

Her performance in *Slaughterhouse-Five* as the hero's bare-breasted interplanetary playmate brought her critical accolades. Jay Cocks in *Time* (April 10, 1972) called her "charming, sensual and funny." A *Variety* (March 22, 1972) reviewer singled her out as "the most effective of the principals," and Bruce Cook of the *National Observer* (April 9, 1972) said she was "a luscious peach with real comic flair." One of the by-products was a nude spread devoted to her in *Playboy* magazine, about which she has since developed second thoughts. "I wish I had never done it," she told Miss Klemesrud. "The S.O.B.'s keep releasing the pictures all the time, and they always pick the worst ones."

For her next film, Valerie Perrine went on loan to Twentieth Century-Fox to play a racing car groupie opposite Jeff Bridges in *The Last American Hero* (1973). Although the film won some critical praise, it was not widely released. In *New York* magazine (October 8, 1973) Judith Crist observed that Miss Perrine broke "the motor-moll stereotype," and Roger Greenspun in his New York *Times* review (July 28, 1973) noted: "Quite obviously cast as the fickle prize of fame, she becomes humanly more appealing as she is revealed to be more tawdry, more disloyal—to just about everybody, even herself."

Between films, Valerie Perrine worked in television, including an inconsequential ABC Tuesday Movie of the Week, *The Couple Take a Wife* (1972), in which she played a housekeeper hired by the newly married Paula Prentiss and Bill Bixby. She made a more lasting impression, however, as Meredith, the baby-doll blonde in the Public Broadcasting System's version of *Steambath* (1973), the irreverent comedy by Bruce Jay Friedman that was first performed Off-Broadway, at the Truck and Warehouse Theatre, in 1970. One of the reasons for the controversy centering around the telecast was the fact that Miss Perrine allowed her towel to slip to the floor for a few moments, even though she discreetly kept her back to the camera.

It was, however, the role of Honey Bruce, the ill-starred comedian's wife, in the biographical film *Lenny,* that finally made Valerine Perrine a star. Bob Fosse, its director, and Miss Perrine took only about five minutes to establish what the interpretation of the role should be. Although she received no pointers from the real-life Honey Bruce, whom she met only once—in the middle of the filming—she did listen to all the tapes that Mrs. Bruce, an ex-stripper, had made. "I'm not really like Honey in the film," she told one interviewer. "Honey isn't like me. I don't really know what she's like."

For her performance in *Lenny,* Miss Perrine won almost unanimous acclaim. Among the few exceptions was a complaint registered by Frances Herridge of the New York *Post* (November 11, 1974) that her portrayal of Honey was "sugar-coated—much too innocently adorable for the truth." Another of the few dissenters was Gary Arnold of the Washington *Post* (December 12, 1974), who wrote: "She is a good physical and temperamental choice for the role, but her performance isn't all that exceptional. She doesn't really redeem the scenes in which Fosse goes overboard to make Honey look miserable."

But the notices that Miss Perrine received for *Lenny* were usually inflated with such adjectives as "magnificent" and "sensational." In his New York *Daily News* column (November 22, 1974) Rex Reed rhapsodized: "Valerie Perrine steals the movie in her bra as the bruised, trampy wife. This is a performance that turns the screen into art relived, a singular triumph that burns in the memory." Joy Gould Boyum of the *Wall Street Journal* (November 18, 1974), who called Miss Perrine's performance "the film's greatest delight," wrote that she was "the very embodiment of all the underworld amorality, that pornographic sexiness, that lazy irresponsibility that makes her Lenny's fantasy stripper queen. More remarkable, she manages a weird sweetness, a prostitute's heart of gold even, and without ever approaching cliché."

What made Valerie Perrine's tour de force even more remarkable was the fact that she, with relatively little acting experience, won such applause playing opposite Dustin Hoffman, who is recognized as one of the best actors in the United States. She again faced the challenge of performing with a formidable actor, Rod Steiger, for her next project at Universal, *W.C. Fields and Me,* for which filming began in Los Angeles on May 20, 1975. Steiger plays the crusty comedian and she is Carlotta Monti, the former movie extra who was his mistress for many years.

Valerie Perrine is five feet eight inches tall, weighs 126 pounds, and has blue eyes and hair that was once brunette and is currently honey blonde. To Judy Klemesrud she looked and sounded "like a sensual Betty Boop, with her cherubic blue eyes, button nose and rosebud lips strangely coexisting with a snug-fitting blouse unbuttoned almost to the navel and a lispy way of speaking Very Frankly, expletives included." During her whirlwind publicity tour for *Lenny,* Miss Perrine raised some eyebrows with her comments about her experiences with drugs and with men. She also revealed an impish sense of humor that makes it difficult to distinguish between fact and fiction in her interviews. Recently she has begun to recast her image. "I'm just not trying to ham it up for the sake of some sensational quotes anymore," she announced to Karin Winner of *Women's Wear Daily* (July 11, 1975). "You know what I really want? To be a simple country girl—live on a ranch with a couple of horses, some ducks, my dogs . . . and a helicopter in the background to take me to Gucci. No, make that Hermes—it's classier."

Since her success in *Lenny*, Valerie Perrine has moved out of a $240-a-month house in West Hollywood to a house on three and a half acres in Laurel Canyon, which she occupies with a secretary and groundskeeper, both male. She is characteristically offhand about the talent that has brought her sudden fame. In her interview with Shearer in the Washington *Post* she said: "I'm a free-flowing type of person. When I go into a scene I memorize the lines the night before. Then I try to react like I would if it was real. It's no big thing."

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PHAM VAN DONG

Mar. 1, 1906- Premier of the Democratic Republic of Vietnam
Address: b. Office of the Premier, Hanoi, Democratic Republic of Vietnam (North Vietnam)

Fondly regarded by the North Vietnamese as "Uncle Ho's best nephew," Pham Van Dong, the magnetic Premier of the Democratic Republic of Vietnam since 1955, became Hanoi's chief spokesman in the latter stages of the Vietnam War. In the late 1930's Dong joined Ho Chi Minh and General Vo Nguyen Giap to form the so-called "iron triangle," which directed the Vietnamese revolution for more than thirty years. A tough and dedicated professional, he served as the DRV's chief negotiator at Fontainebleau in 1946, at Geneva in 1954, and at Paris in 1968. Since Ho's death in 1969 Dong has translated his mentor's revolutionary thought into political, social, and cultural practice. "We Communists are romantic, too," he once remarked to a visiting Western journalist. "You don't know how exciting it is to make a revolution!"

Pham Van Dong was born into a relatively well-to-do mandarin family in Quang Ngai province of Vietnam on March 1, 1906. His father, a scholar, was *chef du cabinet* to Emperor Duy-Tan and was involved in the Emperor's abortive anti-French rebellion in 1917. Dong attended a *lycée français* in Saigon and the *Lycée* Quôc-Hoc in Hue, the westernized secondary school founded by the father of Ngo Dinh Diem. Dong's classmates at the school included Giap and Diem, who became the President of South Vietnam. In addition to being a good student, Dong was an able soccer player.

In 1925 Dong enrolled at the University of Hanoi. An enthusiastic member of Thanh Nien, or Youth League, he led a student strike and staged street demonstrations during the funeral of Pham Chu Trinh, a nationalist leader. To escape from the French colonial police, Dong fled to China where he joined Vietnamese political exiles in Canton. With other young activists, among them Ho Chi Minh, he learned revolutionary techniques from Mikhail Borodin, the Soviet adviser to the Kuomintang, at the military training center in Whampoa. After ten months Dong was selected, possibly by Ho, for a suicide mission to Vietnam. Put in charge of agitprop in northern Vietnam, he organized an underground trade union that struck coal mines and rubber plantations. Other sources maintain that he taught history and geography at a school in Saigon during that period. Around 1930 Dong and other insurgents were arrested for allegedly inciting peasant revolts in the province of Nghe-An, and he was sentenced to ten years at Poulo-Condore, the Indochinese equivalent of Devil's Island. He was released in 1936 under a general amnesty declared by Léon Blum, the recently elected head of the Popular Front government of France.

After his release Dong immediately resumed his political activities. In Tonkin he, Giap, and other revolutionaries, rebuilt their illegal organization under the name "Indochina Democratic Front." Although the Communist party was banned, Dong and his cohorts published three pro-Communist newspapers: *Tin-Tuc (The News), The Struggle,* published in cooperation with the Trotskyites, and *The Will of Indochina.* When the Nazi-Soviet pact of 1939 stepped up anti-Communist repression in the French colonies, Dong fled to China, where he joined Ho Chi Minh in May 1940. One year later, at the Eighth Congress of the Central Committee of the Indochina Communist Party, Ho and his followers formed the Viêt Nam Dôc Lâp Dông Minh Hôi—the Front for the Independence of Vietnam, popularly known as the Vietminh.

In 1941 Dong returned to Vietnam and set up guerrilla bases in its northern mountains. Moving from their strongholds in the North, armed propaganda groups of Vietminh resistance fighters under Dong's leadership took control of Hanoi and Hue and began to head toward Saigon. Pham Van Dong, who was a member of the National Liberation Committee that wrested power from the Japanese in August 1945, was named Minister of Finance after Ho Chi Minh proclaimed Vietnamese independence on September 2, 1945. To alleviate the new government's financial difficulties, Dong declared a national "gold week," in which jewelry and other gold objects were collected as gifts to the state. Although some historians claim that the bulk of that patriotic contribution was pocketed by Chinese military advisers, others insist it was the price of survival for Ho's government.

Dong made his first appearance in the West when he headed the Vietnamese delegation to the Fontainebleau conference in 1946. At that meeting he repeatedly called upon France to observe the March 1946 agreement establishing autonomy for the Vietnamese. Refusing to make even the smallest concession to the Vietnamese, the French delegation proposed the formation of a separate Cochinchinese Republic and French military occupation of the central plateau. Before leaving the meeting, Dong angrily told the press, "This incident concluded a conference which . . . served only to show that no basis for negotiations existed." After his minister's departure, Ho reluctantly signed the agreement. That same year Dong was appointed to the nine-member Tong Ba, the high-level politburo that was behind the purge of pro-French intellectuals and anti-Communist nationalists.

To appease the non-Communist elements of the Vietminh, Ho drastically altered the composition of his government in July 1947, when Dong and Giap were abruptly dismissed from the Cabinet. Several months later, however, Ho sent his ex-minister and Pham Ngoc Thach to the South to convince local authorities of the need for stricter conformity with official policies. Because of his success, Dong was appointed vice-president and, in August 1949, president of the Superior Council for National Defense. In that post he directed military maneuvers against the French from the Vietminh headquarters in the limestone caves in the Viet Bac region of North Vietnam. In 1951 he commanded field operations in Quang Ngai, his native province.

By the mid-1950's the relentless Vietminh had forced the French to the negotiating table in Geneva, Switzerland, where delegates from nine nations, including Bao Dai's state of Vietnam and Ho's DRV, debated the problem of Vietnamese autonomy for nearly three months. In a speech on May 10, 1954 Pham Van Dong, Deputy Premier, Minister of Foreign Affairs *ad interim*, and head of the Vietminh delegation to the conference, accused France and the United States of attempting to liquidate the DRV and replace it with a puppet government. Dismissing what he called the outdated and colonialist peace plan offered by Georges Bidault, the French representative, Dong submitted a proposal calling for a cease-fire and the complete independence of Vietnam, Laos, and Cambodia. Dong's seven-point plan also included provisions for the exchange of prisoners, the total withdrawal of all foreign troops from Indochina, and free elections in all three countries.

Despite the determined opposition of the French and American delegations, the Vietminh representative steadfastly refused to separate military from political issues. The Russian and Chinese delegates eventually prevailed upon their recalcitrant ally to accept a compromise providing for the military partition of Vietnam as a temporary solution until unification could be achieved through the national elections scheduled for July 1956. Most analysts believe that Dong, ostensibly in a powerful position following the Vietminh's victory at Dien Bien Phu, agreed to substantial concessions to insure continued Chinese military and economic aid.

In August 1954 Dong succeeded Huang Minh Giam, a Socialist, as Foreign Minister, and in September 1955 he assumed the post of Premier after a reorganization of the Cabinet. As Ho gradually withdrew from the public eye, Dong was forced to cope with domestic problems as well as those of foreign policy. To bolster the young government's war-wracked economy, he assured nervous French manufacturers that they could continue to operate their plants and factories. He developed an agrarian reform plan to redistribute land to laboring peasants and poor people, instituted a short-lived intellectual liberalization program, and repeatedly tried to establish normal trade relations with Diem's government in the South, hoping to exchange coal and cement for rice.

PHAM VAN DONG

In a series of letters written to Diem in 1957 and 1958 Dong proposed trade between the two zones, mutual troop reduction, cultural and scientific exchanges, and a cease-fire in the propaganda war. His economic plan for the late 1950's and early 1960's included a 14.1 percent rise in consumer purchasing power, salary increases, and adequate supplies of such necessary commodities as fish, sugar, soap, paper, and bicycles. The major task was "to transform the economy along socialist lines," he said in an address before the National Assembly on April 17, 1958.

Because he viewed the achievement of unity as a sacred national right, Dong pressed for free nation-wide elections. In private communications with Diem he urged his counterpart to work with him "to implement . . . the creation of favorable conditions for general elections . . . in the interest of our Motherland." As the United States became more involved in training and supplying South Vietnam's army, Dong accused the American "ruling classes" of a deliberate desire to deepen their intervention in the internal affairs of Vietnam and to form a separate state in violation of the Geneva accords. At the twenty-nine-nation Asian-African conference in Bandung, Indonesia in April 1955 and in goodwill missions to other Asian countries, he sought support for his position. His considerable diplomatic skill was brought into play as he alternated in placating the Chinese and the Russians, who were embroiled in an ideological dispute.

When his appeals to the United Nations General Assembly and to the cochairmen of the Geneva Convention ended in failure, Dong went before the National Assembly in June 1964 to demand an immediate American withdrawal from South Vietnam. Ten months later he modified his stand. American troop withdrawal was no longer a condition for negotiations. His four-point peace plan, made public on April 13, 1965, called for the recognition of the national rights of the Vietnamese, an end to foreign intervention in the internal affairs of both Vietnams, the political settlement of South Vietnam's future by the South Vietnamese, and peaceful reunification. Although it represented a retreat from Ho's earlier hard-line approach, the plan, which Dong often called the "basis for the soundest political settlement of the Vietnam problem," was not radically different from the Geneva accords. In an interview with Harrison Salisbury for the New York *Times* (January 8, 1967), the Premier added a fifth point: a "demand that the United States put, unconditionally and for good, an end to the bombing and all hostile activity against the North."

As the two major belligerents continued to offer and reject four-, five-, eight-, and fourteen-point peace proposals, Dong girded the North Vietnamese for a long siege. "A national liberation war is by its very nature a people's war, a long war, one that can last for tens of years," Dong explained to Wilfred Burchett, a prize-winning war correspondent who covered the Indochinese war from the other side, for the reporter's book *Vietnam North* (1966). "Our people are fighting for their liberty, their life, their honor," he added. He condemned the massive American air strikes and the carpet bombing of North Vietnam as "an unspeakable crime and . . . a gross mistake, the consequences of which will fall on their own heads." The Americans "are creating the conditions for their own defeat and on a scale they cannot imagine," he told Burchett.

Buoyed by the success of the 1968 Tet offensive which, in his opinion, "destroyed the myth of the invulnerability of the American forces," Dong extended tentative peace feelers and eventually agreed to both public peace talks in Paris and to secret negotiations with President Richard M. Nixon's chief national security adviser, Dr. Henry A. Kissinger. The public talks, deadlocked for months while delegates quibbled over the size and shape of the conference table, began in earnest in January 1969. As the talks, public and private, slowly progressed, Premier Dong, who has always made a distinction between the American "ruling classes" and the American people, granted more interviews to Western journalists to clarify the North Vietnamese position. When Nixon "decides to withdraw [his] forces, all other problems will be solved," he advised Swedish journalist Sven Oste, as quoted by the Washington *Post* (May 18, 1969). "We are prepared to help [Nixon] save face and lessen his loss of prestige."

The next year, with the talks still stalemated, Dong told Jacques Decornoy of *Le Monde* that President Nixon was not "ready to negotiate" and that his recent five-point peace program was an election-year ploy. "He may be able to fool his voters," Dong added, "but he can't fool us." But the conciliatory statements that Dong made in private to reporters occasionally contradicted his public remarks. For example, in a speech to mark North Vietnam's National Day on September 1, 1972, the Premier demanded an end to the policy of Vietnamization, the withdrawal of all military personnel from South Vietnam and the dismantling of all bases, and an end to the American military commitment to the government of Nguyen Van Thieu. Two months later, in an interview with Arnaud de Borchgrave for *Newsweek* (October 30, 1972), Dong indicated a willingness to accept an unconditional cease-fire as the first step in a negotiated settlement to bring about a three-sided coalition leading to national reconciliation and independence.

Although the peace agreement signed on January 23, 1973 officially ended nearly three decades of hostility, sporadic outbreaks of fighting continued in isolated areas. Veteran observers saw these attacks as tactical maneuvers by the North Vietnamese to retake ground lost since the cease-fire and to put the Thieu regime on the defensive. In a major policy speech on September 1, 1974, Dong outlined his plans for the reconstruction of North Vietnam, with special emphasis on those areas leveled by the Christmas bombing of December 1972, and for the "liberation" of South Vietnam. He proposed a concerted effort to strengthen the economy in the North and an intensified propaganda barrage to overthrow Thieu in the South. He also hoped to enrich the "material and cultural life" of the Vietnamese. To that end, he planned to discuss technical, scientific, and economic aid with countries friendly to the DRV during the war. Dong did not, however, entirely rule out the possibility of economic assistance from the United States, and in February 1973, after conducting talks with Dr. Kissinger in Hanoi, Dong signed a bilateral agreement creating the Joint Economic Commission to supervise American postwar reconstruction aid. "America is responsible for all material damages inflicted on us," he had reminded de Borchgrave. "It is an imperative obligation for America to contribute to the rebuilding of our devastated economy. . . . We fought intelligently and heroically . . . to end American intervention in our affairs and to establish friendship between our two peoples. Together, we must inaugurate a new era."

A small, compact, and youthful man, Pham Van Dong has deep-set, dark eyes, a bronzed, square face, and well-trimmed gray hair. Journalists have described his eyes as "brilliant," "coaly," "intense," and "burning." According to Burchett, the "burning look" is the result of "chronic malaria" contracted at Poulo-Condore rather than "revolutionary ardor." To maintain his health, the Premier does fifteen minutes of calisthenics daily. He usually wears the gray or khaki peoples' uniform favored by the leaders of Asian Communist countries. Dong, who rarely discusses his private life, is believed to be a widower. He occupies a small suite in the servants' quarters of the sumptuous Presidential Palace formerly occupied by the French governor-general.

Although he dislikes interviews because he finds them restrictive, Dong enjoys frank, off-the-record talks with visiting reporters and is as well-versed in contemporary literature, history, and art as in political theory. "Socialism does not signify asceticism," he remarked to Jacques Decornoy for a *Le Monde* (April 5, 1968) profile. "To say that would be ridiculous, reactionary. Man is made to be happy. Only it is not at all necessary to have a car to be happy."

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REV. JACOB A. O. PREUS

PREUS, JACOB A(ALL) O(TTESEN) (prois)

Jan. 8, 1920- Lutheran clergyman; church official
Address: b. Office of the President, Lutheran Church-Missouri Synod, 500 N. Broadway, St. Louis, Mo. 63102; h. 400 Mansion House, St. Louis, Mo. 63121

At the center of one of the most bitter and unyielding church disputes in the history of American Protestantism is the Rev. Dr. Jacob A. O. Preus, a strong-willed fundamentalist and the president of the Lutheran Church-Missouri Synod, the second largest of the country's three major groupings of Lutherans. First elected to office in 1969 by grass-roots conservatives of the synod, Preus took his victory as a mandate to rid the denomination of any relaxation of its adherence to "the inspired and inerrant Holy Scriptures." His conflict with many moderate members of the synod—particularly with a large part of the former faculty and student body at Concordia Seminary in St. Louis over Biblical analysis and interpretation—attracted a national attention far greater than that usually paid to ecclesiastical discord.

The older of two sons of Jacob Aall Ottesen and Idella Louise (Haugen) Preus, Jacob Aall Ottesen Preus was born in St. Paul, Minnesota on January 8, 1920 into a family that for generations had been steeped in Lutheranism and church leadership. His great-grandfather, Herman Amberg Preus, had emigrated from Norway in the mid-nineteenth century, made his home in Wisconsin, and founded the Norwegian Lutheran Synod of America. During the year following Jacob's birth, his father began the first of two terms as Republican Governor of Minnesota, an office in which he served until 1925. He was also the founder and chairman of the board of Lutheran Brotherhood Insurance. The younger Jacob Preus is not the only one of his generation to help perpetuate the family tradition of service to the Lutheran Church: his brother, Robert David Preus, has been a professor of systematics at Concordia Seminary in St. Louis, and a cousin, David W. Preus, became president of the American Lutheran Church in 1973.

Jacob Preus acquired his early education in Illinois, attending elementary school in Highland Park and preparing for college at Lake Forest Academy. Like his father, he graduated from Luther College, in Decorah, Iowa, of which his grandfather had once been president. Obtaining his B.A. degree in 1941, he immediately began to study for the ministry at Luther Seminary, in St. Paul, which awarded him the B.D. degree in 1945. He then enrolled in the University of Minnesota for graduate work in the classics and earned his M.A. degree in 1946 and his Ph.D. degree in 1951.

Meanwhile, following his graduation from the seminary and his ordination, Preus had begun his parish ministry as pastor in 1945-46 of the Trinity Lutheran Church in south St. Paul. He later served also as pastor, from 1950 to 1956, of Bethany Lutheran Church in Luverne, Minnesota. During the early years of his academic career he taught at Bethany Lutheran College and Theological Seminary, a junior college in Mankato, Minnesota, as professor of Greek and Latin from 1947 to 1950 and from 1956 to 1958. He also taught religion for some years there.

In 1958 Preus moved to Springfield, Illinois to assume the position of professor of the New Testament at Concordia Theological Seminary. Four years later he became president of that seminary, one of the two major educational establishments in the 2,000-institution parochial school system of the Lutheran Church-Missouri Synod. Despite its name, the Missouri Synod is a national church body of more than 6,000 congregations in all fifty of the United States and in twenty-three foreign countries. With a membership in the early 1970's of about 3,055,000, it is the second largest of the three main groupings of Lutherans in the United States, standing between the Lutheran Church in America, with some 3,138,090 members, and the American Lutheran Church, with nearly 2,500,000 members.

Since its founding in 1847 near St. Louis by German immigrants resentful of efforts to unify the churches in their own country, the Missouri Synod has remained outside the mainstream of American Protestantism. As late as the 1930's its conventions were still conducted in German, and even today a majority of the church's members are conservative, white Midwesterners, many of German and Scandinavian descent. During the 1950's when the Missouri Synod was experiencing a liberalizing trend, Dr. Preus, then a member of the smaller Norwegian Lutheran Synod, spearheaded a drive to have his synod suspend fellowship with the Missouri Synod, that is, to discontinue practices involving pulpit exchanges and the sharing of holy communion.

When the head of the American Lutheran Church proposed in 1966 that the three largest Lutheran groups in the country adopt pulpit and altar fellowship, Preus emerged as a leading opponent of that ecumenical move. He charged that in recent publications the American Lutheran Church and the Lutheran Church in America were drifting away from a strong stand on the verbal inspiration of the Bible and its inerrancy. The question of fellowship among the three Lutheran branches was a key issue at the Missouri Synod's biennial convention in Denver in July 1969. At that convention Preus was elected president of the synod, defeating Dr. Oliver R. Harms, who had headed the synod for seven years, and becoming only the second candidate in synod history to unseat an incumbent.

Preus's election, a triumph for conservative forces, was marked by well-organized campaign tactics that the new president quickly disavowed, declaring that he "deeply deplored politicking in the church." Then, addressing delegates to the convention, President Preus urged a delay in adopting fellowship with other Lutheran groups, but by a narrow margin of 527 to 438 the delegates voted in favor of a "declaration of altar and pulpit fellowship" with the American Lutheran Church. That declaration did not include the Lutheran Church in America.

In Preus's view, however, the first consideration among Lutherans was not fellowship, but recognition of the Bible's infallibility. He and his followers emphatically subscribe to the classical Lutheran doctrine that the Bible is the "only rule and norm of faith and practice." Moreover, they reason that to accept the Bible as authoritative, one must acknowledge it as inerrant with regard not only to religious principles but also to its scientific and historical statements. Bible accounts of Adam and Eve, Jonah and the great fish, and the miracles of Jesus, for example, are seen as literally true, not merely illustrations of religious truths. The moderates—there are few who call themselves liberals in the Missouri Synod—lean toward a figurative interpretation of the Bible and accept the use of modern scholarly techniques in the study of Bible texts.

Charges of deviation from a literal interpretation of the Bible has for some time been directed against some of the professors at Concordia Seminary in St. Louis, then the largest Lutheran seminary in the world. After his election in 1969, as reported in *Newsweek* (July 28, 1969), "the new president quickly called for unity and assured the liberals that he would not head a 'hatchet party' against those professors—mostly at Concordia Seminary—who had been 'rather careless' in their teachings." Only a year after taking office, however, Preus launched an investigation into the liberalizing trend at Concordia Seminary. Certain faculty members accused of jeopardizing the authority of the Bible argued that they were merely exercising academic freedom.

The controversy developed into a crisis far more serious than anyone had foreseen. A five-member panel appointed by the synod to look into the matter took its findings to the 1973 synodical convention in New Orleans. Delegates there convicted forty-five of the fifty faculty members at Concordia of teaching "false doctrine running counter to the Holy Scriptures." That verdict reflected the growing power of Preus, who was reelected president on the first ballot at the New Orleans convention. Dismissing the question of Concordia's possible loss of accreditation from the American Association of Theological Schools, he asked, "Is it the purpose of this convention to guarantee the academic freedom of its professors or to protect the faith of our children and future generations?" On another occasion, when discussing the importance of the church's control over the seminary, Preus asserted, as quoted in *Christianity Today*, "As theological education goes, so goes the church. If the erosion was to be stopped we had to do it at the place where the pastors are educated."

The next step in the continuing battle between Preus's conservatives and the moderate forces was the suspension in January 1974 of Concordia's president, Dr. John H. Tietjen, by the seminary's board of control on charges of teaching false doctrine and malfeasance in office. The action was not unexpected, but the reaction to it was. Protesting Tietjen's removal, forty-three faculty members and 385 of the seminary's students boycotted classes and in February 1974 set up a Seminary in Exile, soon dubbed "Seminex." Further trouble developed during the following summer when several dozen graduates of the exiled seminary were offered pastoral positions by Missouri Synod congregations. Synod officials objected because its laws require that candidates for ordination be certified by an approved synodical seminary. In his interview for *Christianity Today*, Preus explained, "The final arrangement was that each graduate of Seminex could be certified for the ministry if he would have a half hour interview with the faculty of Concordia Seminary. Up to this point, very few students have come over from Seminex to be properly certified." He also acknowledged that although he and others had made appeals for discussion, "no meaningful theological dialogue [had] been held in order to resolve the doctrinal impasse."

Despite the Concordia Seminary crisis, Preus maintained that he did not expect a major permanent split within the Missouri Synod, although a splinter of probably no more than twenty-five congregations might break away. He insisted that he would not take part in any effort to bring about a schism in the church. Ever since the 1969 convention when he succeeded in mollifying hundreds of conservative delegates disgruntled over the vote for fellowship with the American Lutheran Church, Preus tended to see himself as an agent of reconciliation of extreme elements in the synod—not at all the divisive factor that he sometimes appeared to be in the press, but the man in the middle between warring factions. Some observers of developments in the synod over the past four or five years view the swing to conservativism under Preus as rooted in something other than theology: as a reaction against the disruption and disorder of protest groups and liberation movements. In fundamentalism the Missouri Lutherans find a certainty and a security they would seek in vain in today's permissive society. Preus's efforts notwithstanding, the moderates voted to split away from the Missouri Synod in August 1975 in order to form their own church, the Evangelical Lutherans in Mission.

For President Preus the struggle for doctrinal purity has taken priority in his administration over social ministry as well as over ecclesiastical peace. Social action in the church has generally been left to more liberal Lutherans. In early 1971, however, Preus admitted in an official statement that he had ignored certain humanitarian problems that the church should not neglect, and he appealed to other religious leaders throughout the world to join him in an effort to procure humane treatment for American prisoners of war in North Vietnam. His five-point program included a proposal to visit Southeast Asia to inspect POW camps.

Preus has represented the Lutheran Church-Missouri Synod at the Lutheran World Federation in Helsinki in 1963, the Ratzeburg Conference in Germany in 1971, and the International Lutheran Theological Conference in St. Louis in 1970 and in Madras, India in 1973. He has also served as a member of the constituting committee and as a counselor of the Lutheran Council in the United States of America. His contribution to Lutheran scholarship has been mainly in his work as a translator of Latin. He was one of the translators of the writings of Martin Chemnitz and Johann Gerhard for *The Doctrine of Man in Classical Lutheran Theology* (Augsburg, 1962), the translator of Chemnitz' *The Two Natures of Christ* (Concordia, 1970), and the translator in 1972 of Luther's "Commentary on Romans" for an American edition of Luther's works. Besides contributing articles to professional journals, he is the author of *It Is Written* (Concordia, 1971).

While still a seminary student, on June 12, 1943 Jacob A. O. Preus married Delpha Mae Holleque of Austin, Minnesota. They have one son, Jacob, and seven daughters—Patricia, Delpha, Carolin, Sarah, Idella, Mary, and Margaret, all now married. Shortly after Preus's election as president of the Missouri Synod, a reporter for *Christianity Today* (August 1, 1969) wrote of him, "The cigarette-smoking professor, who has heavy eyebrows, wavy brown hair and a pixieish expression, intimated that he is impatient with theological nit-pickers and eager to get on with the central teaching of the Bible: the Gospel." In *Christian Century* (March 6, 1974) James E. Adama discussed his telephone interview with "the many Preuses, all within one 30-minute conversation": "He is by turns a martyr rebuffed in his tireless efforts for unity; a fire-eating warrior for the holy cause of a fundamentalistic Lutheranism; a helpless administrator caught between rowdy boards; the victim of a hostile press; a pastor seeking reconciliation; a philosophical historian."

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PREVIN, DORY

Oct. 22, 1929(?)- Songwriter; singer
Address: b. c/o R. H. Ginter & Co., 120 El Camino, Beverly Hills, Calif. 90212

The composer of epigrammatic, sensitive, and often intensely personal songs, Dory Previn has emerged from relative obscurity as a Hollywood lyricist to become one of popular music's most successful singers and songwriters. Hired by MGM in the late 1950's, she often collaborated with her husband, André Previn, and with other composers on motion picture theme songs and was three times nominated for an Academy Award. Mrs. Previn, who finds writing a "necessity," has also written screenplays, television dramas, and a musical. Although many of her songs seem to be embarrassingly private, she insists that her music has a universal appeal. "The more self-involved a song that I write is . . . , the more people identify with it," she said recently. "I don't like people to identify with me, [but] if they can identify with something in themselves in the song, then I think that's the best compliment ever and the best thing one can expect."

Dory Previn was born Dory Langan in Rahway, New Jersey on October 22, 1929 to Michael Joseph Langan, a laborer, and Florence Annastasia (Shannon) Langan. (Some sources give 1925 as her year of birth.) She has one younger sister, Florence. Strict Irish Catholics, her parents instilled in their daughter emotional control and unquestioning obedience to authority. "I was raised with fear of God, guilt over Jesus, and terror of the devil," she told Judith Rascoe in an interview for a *McCall's* magazine (January

DORY PREVIN

1971) profile. "I remember when I was a child I would go to confession and I hadn't sinned, but it was time to go and I'd make up sins. I would go in with one or two and it never seemed like enough. I felt I hadn't filled the quota."

A frustrated, stagestruck musician, Michael Langan compelled his older daughter to take singing and dancing lessons. By the time she was eleven, Dory was appearing in local night spots. "[My father] was a very disappointed, disillusioned man, and I think he wanted to live out his fantasies in me," she recalled years later, as quoted by Digby Diehl in his book, *Supertalk* (1974). "He wanted to be a performer, but he had utterly no talent. He played the harmonica, the jew's harp, and the clarinet, and he was awful on all three," she said. "I assumed that . . . I wanted to be [a performer] because from the moment I stepped out of the crib, they put tap shoes on me." Eventually, her father withdrew to the attic to live apart from his family.

After attending high school in Woodbridge, New Jersey, Dory Langan enrolled at the American Academy of Dramatic Arts in New York City. Lack of finances forced her to leave the Academy after one year to work as a chorus girl in such Manhattan nightclubs as the Latin Quarter. She also acted in summer stock, worked in television commercials, and accepted a few modeling assignments. Eventually she landed a job in the chorus of the road company of *Top Banana,* a musical comedy starring Phil Silvers, but was fired not long after the show opened in Chicago for the 1952-53 season. Stranded and broke, she took a series of odd jobs and, for the first time in her life, began to read books. She became an avid reader, especially of James Joyce, Franz Kafka, and T. S. Eliot, the authors of some of the more experimental classics of modern literature. Inspired by her reading, she began writing short stories and song lyrics.

Returning to the nightclub circuit in the mid-1950's, Dory Langan sang in small clubs and bars throughout the Midwest. To compensate for her admitted "vocal deficiencies," she decided to write supplemental verses to currently popular songs, hoping the audiences would pay more attention to the lyrics than to her singing voice. A club manager in Milwaukee praised Miss Langan's clever, imaginative material, and encouraged by his interest, she submitted her lyrics to other performers. A friend in New York City sent some of them to Arthur Freed, the producer of such MGM hit musicals as *An American in Paris* and *Singin' in the Rain,* who was so impressed that he hired Miss Langan as a junior writer in 1959. As her first project for Freed, she wrote the lyrics for *The Subterraneans* (1960), a financially unsuccessful motion picture based on Jack Kerouac's novel of the same title. The film, which focused on the lives of down-and-out artists in San Francisco's beatnik colony, featured a number of prominent jazz composers and musicians, including André Previn. On November 7, 1959 Dory Langan and Previn were married.

When her six-month contract expired, Mrs. Previn was dropped by MGM, which was cutting back on the big-budget productions for which it had been so famous in the 1940's and 1950's. In collaboration with her husband, Mrs. Previn wrote theme songs and title songs for films for other studios. She contributed the lyrics to his theme songs for such motion pictures as *One, Two, Three* (United Artists, 1961); *Irma La Douce* (United Artists, 1963); and *Goodbye, Charlie* (Twentieth Century-Fox, 1964). "You're Gonna Hear From Me," originally sung by Natalie Wood, the teen-aged heroine of *Inside Daisy Clover* (Warner, 1966), has been recorded by more than eighty artists to date. The husband and wife team received Academy Award nominations for "A Faraway Part of Town," from *Pepe* (Columbia, 1960), and "Second Chance," from *Two For the Seesaw* (United Artists, 1962).

Although her husband was her principal collaborator, Mrs. Previn also supplied lyrics to tunes composed by Harold Arlen, Johnny Green, Jimmy Van Heusen, and Fred Astaire. Her lyrics to John Williams' haunting theme from *Valley of the Dolls* (Twentieth Century-Fox 1967) caught the wandering attention of movie critics otherwise bored by what one reviewer called the "plasterboard world" of "unreal people." Dionne Warwicke's recording of the song, which earned her a Gold Record, reached the number two spot on *Billboard*'s "Hot 100" and remained on the charts for more than three months. "Come Saturday Morning," written with composer Fred Karlin for *The Sterile Cuckoo* (Paramount, 1969), earned Mrs. Previn her third Academy Award nomination. The Sandpipers' soundtrack recording of the song was a best-selling single in early 1970.

In addition to working as a lyricist, Mrs. Previn wrote several short stories, and one of them, a Thurberesque fable, so impressed the executives at UPA Pictures, Inc., a producer of animated cartoons, that they hired her on the spot. For several years she worked regularly for UPA as a storyboard artist and scriptwriter for Gerald McBoing-Boing cartoons and other series. A nervous breakdown temporarily interrupted her career in the mid-1960's. Returning to work on a part-time basis, she continued to write scripts, short stories, and lyrics. With Barbara Merlin, a professional television scriptwriter, she wrote several thirty-minute plays for the *Zane Grey Theater* and the *Millionaire.*

In the late 1960's, while André Previn worked with Alan Jay Lerner on the Broadway musical *Coco,* Dory Previn put the finishing touches on a screenplay. "It was a mixture of feelings," she told A. H. Weiler in an interview for the New York *Times* (May 14, 1967). "I'd say it was loneliness and maybe I was a bit jealous, too. . . . So I went back to my first love, writing." A "slice-of-life" drama, "Don't Touch Me" is about the problems of a young "second" wife and her middle-aged husband. The script was originally optioned by Joseph Janni, the producer of *Darling* and *Far from the Madding Crowd.*

Confirming gossip-column rumors, the Previns separated in the spring of 1969, and André Previn left for London to live with actress Mia Farrow, a longtime friend whom he married shortly after his divorce from Dory Previn in July 1970. Completely shattered, Dory Previn suffered an emotional collapse. "Suddenly, everything I loved was taken away from me," she was quoted in *Newsweek* (July 6, 1970) as saying. "Everything was canceled. And I thought if I didn't find something to live for soon, I would die. Not suicide," she added. "I was just going to wilt like a dried flower." At the suggestion of her doctors in a California mental hospital, Mrs. Previn began to write free verse as a form of therapy. After her release, she set some of her poems to music. Although she had composed a number of songs in the late 1950's and early 1960's—among them, "Words Move Darkly," "Just For Now," and "Many Sides"—she was somewhat reluctant to submit her compositions to record producers. She explained her hesitancy to Rex Reed in an interview for the New York *Times* (August 30, 1970): "After I married André, I just kind of gave up my career. For ten years everything I did was subordinate to him. . . . I just kind of dropped out," she continued. "I lived in his shadow for a long time and people thought of me, I guess, as 'André's wife who writes cute little lyrics.'"

Encouraged by her friends, Mrs. Previn cut a demonstration record. On the strength of that recording, Alan Livingston, the head of Mediarts recording company, signed her to record an album of her songs as the company's first LP release. In *On My Way to Where,* Mrs. Previn bravely confronted some truths about her life. For example, in "With My Daddy in the Attic," which one reviewer called "Freud with music," she confessed her desire to join her father in his attic retreat "with no window-spying neighbors/ And no husbands in the future . . . / Where we'll live on peanut butter/ Spread across assorted crackers/ And he'll play the clarinet when I despair." Her long-suppressed revulsion from ritualistic religion was exposed in "Esther's First Communion" ("When she made her first communion Esther made the perfect union/ But she never saw his face again/ Her mother said 'Don't tease us'/ So instead of seeing Jesus/ She began to see a lot of other men.") Sung in a slow waltz tempo, the lilting "Beware of Young Girls" warned against "wistful and pale" young women who "too often . . . crave/ To cry at a wedding/ And dance on a grave."

Pop music critics praised *On My Way to Where* as an "amazing" and "intensely human and revealing document" and ranked Dory Previn in the vanguard of contemporary songwriters. One reviewer found her vocal style "wistfully reminiscent of Ruth Etting," a torch singer of the 1920's. "Her voice and songs are evenly matched," the critic wrote in *Newsweek* (July 6, 1970). "She sings in a soft, natural way . . . carefully restrained to let every word of the lyrics come through—not loud, but soft and clear." Released in July 1970, *On My Way to Where* eventually sold more than 25,000 copies and was cited by *Stereo Review* magazine as one of the best albums of the year. A hardcover edition of the lyrics was published by the McCall Publishing Company in 1971.

Buoyed by her success, Dory Previn set to work on a second album. *Mythical Kings and Iguanas* (Mediarts), released in 1971, more than doubled the sales of her first LP. Later that year United Artists released *Reflections in a Mud Puddle/Taps, Tremors, and Timesteps.* Among the songs included on that album are "Yada Yada La Scala," a moving look at women in a mental hospital; "Doppelgänger," a chilling examination of the "stranger" in all of us; "Lemon-haired Ladies," the frank admission of a woman in love with a younger man ("Whatever you give me/ I'll take as it comes./ Discarding self-pity,/ I'll manage with crumbs."); and "One Last Dance for My Father," an expression of bereavement at the death of her father in February 1971.

In his review for the New York *Times* (January 16, 1972) Don Heckman approved the "progression in Dory Previn's work from the sometimes too sensitive personal thoughts" of *On My Way to Where* to the "balance of feelings" expressed in *Reflections.* "Ms. Previn is no great singer, her guitar playing is only adequate, and her melodies sometimes have an uncomfortable tendency to move in too-familiar directions," he concluded. "But her message is stated so brilliantly in her lyrics, and the tales she has to tell are so important that they make occasional musical inadequacies fade away." *Mythical Kings and Iguanas* made *Newsweek* magazine's "best of the year" list and the New York *Times*'s "best of the 70's" list.

In addition to fulfilling her busy recording schedule, Dory Previn also wrote the book, music, and lyrics for a full-length stage musical. Entitled

Mary C. Brown and the Hollywood Sign, the play was based on the story of a disillusioned young starlet who in the late 1920's jumped or fell from the letter "H" of the multistory "Hollywood" sign in the hills outside the city. Produced by Zev Bufman, the musical for eight characters opened in Los Angeles in November 1972. Dissatisfied, Mrs. Previn closed the show for revision after two weeks of performances. Her album of songs from the show, *Mary C. Brown and the Hollywood Sign,* was her second release for United Artists.

A few months later, she sufficiently conquered her fear of traveling to take a train to New York—something she had not done in seven years—to attend the on-location shooting sessions of *Third Girl from the Left,* her second major screenplay. In *Third Girl from the Left,* an aging chorine copes with the loss of her job, her lover, and her beauty. Originally written in 1967, the motion picture, which starred Kim Novak as the fading chorus girl and Tony Curtis as her errant lover, was produced as an ABC movie-of-the-week on March 10, 1973. Mrs. Previn also composed and sang the film's title song.

Before 1973 Mrs. Previn was known primarily through her albums, since her phobia of travel, which she has described as "a fear of separation from the earth," had limited her schedule of public appearances. In April 1973, however, she made the first of several cross-country tours by train. Heavily promoted by rock entrepreneur Ron Delsener, her SRO concert at Carnegie Hall in New York City on April 18, 1973 was unanimously applauded by critics, who welcomed her "joyful," and "surprisingly varied" performance. Her recording of that performance, *Live at Carnegie Hall* (United Artists), and *Dory Previn* (Warner), another of her LP releases, document the variety of her music. In *Dory Previn* she examines loneliness ("New Rooms"); invasion of privacy ("The Obscene Phone Call"); hedonistic masculine lifestyles ("Coldwater Canyon"); and humanity's propensity to repeat its past errors ("The Empress of China"). In a review for the New York *Times* (September 8, 1974), rock music critic Loraine Alterman cited the album as "further proof of [Mrs. Previn's] perceptive insight into the human condition and of how poetically and musically she can express it. Very few other singer-songwriters can match the wisdom and the wit of Previn whose work turns our psyches inside out," she added. "Her songs help us to understand what we as human beings have in common."

A small, trim woman, Dory Previn is five feet three and one-half inches tall and weighs 114 pounds. Her hair, which she wears in a modified "Afro" style, is reddish-brown; her eyes, habitually shaded by oversized tinted glasses, are hazel. Friends describe her as an intelligent, warm, and vibrant woman, with a sense of humor. She was married and divorced when quite young and André Previn was her second husband. Childless, she lives in an apartment in the Hollywood Hills. Brightened by the needlepoint pillows she has made as a form of therapy, her large, sunny flat is filled with books, Eskimo art, and decorative masks. In psychoanalysis for more than fifteen years, Mrs. Previn has recently joined a Gestalt therapy group. "Analysis is one of the most painful and yet one of the most beautiful odysseys you can go through," she told Judith Rascoe in an interview for a *McCall's* magazine (January 1971) profile. "It's an adventure of the mind and of the emotions. . . . What would be more thrilling than to explore yourself and find out what it is that has gone into making you the entity that you are?"

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PREY, HERMANN (prī)

July 11, 1929- Singer
Address: b. c/o Maurice Feldman, 745 5th Ave., Suite 1404, New York 10022; h. Fichtenstrasse 14, D-8033 Krailling, Oberbayern, Federal Republic of Germany

Acclaimed both as an opera star and as a concert artist, the German lyric baritone Hermann Prey has become a major international musical personality since winning a singing competition sponsored by the United States Armed Forces in West Germany in 1952. Prey served his apprenticeship with the Hamburg Staatsoper in the 1950's, and he went on to give memorable performances in some of the world's leading opera houses, including the Vienna Staatsoper, La Scala in Milan, and the Metropolitan Opera in New York. Now based in Munich, Prey has also distinguished himself as a recording artist and television performer, and his concert tours in the United States have won him a following among American music lovers. His interpretations of such operatic roles as Figaro in *The Barber of Seville* and Papageno in *The Magic Flute,* and of the lieder of Schumann, Schubert, and Wolf have led critics to praise his versatility, his stage presence, and the strength, flexibility, and richness of his vocal production.

Hermann Prey was born in Berlin on July 11, 1929, the son of Hermann Prey, a merchant, who died in 1968, and Anna (Senkbeil) Prey. His interest in music was encouraged by his mother, who had a beautiful singing voice, and when he was nine he joined the choir of his school. In an interview with Howard Klein in the New York *Times* (January 18, 1970), Prey recalled: "Since I was ten years old and singing in the Berlin Mozart Choir, I knew music was my life." His major inspiration was the great German baritone Heinrich Schlusnus, who died in 1952.

Prey obtained his secondary education at the Humanistisches Gymnasium "zum Grauen Kloster" in Berlin. When he was fifteen he passed his physical examination for the German army and was called for military service, but his father burned the draft notice. Reviewing his memories of the siege of Berlin, shortly before Germany's surrender in the spring of 1945, he told Howard Klein: "For three weeks we had been living in the basement of my grandfather's house, eating canned foods. We would listen in terror to the screeching of the bombs, the explosions day and night, the gunfire. . . . I know that the fear I learned then is at the root of the icy emotions I project whenever I sing Schubert's *Die Winterreise.*"

Continuing his musical development after the war, Prey was only sixteen when he conducted a school orchestra that performed for American and British occupation troops. After graduating from the Gymnasium in 1948, he enrolled in the Hochschule für Musik in Berlin to study voice with Günter Baum, and at the same time he took private lessons with Harry Gottschalk. To help finance his studies, he organized a small dance band and he wrote popular songs that were performed by the group in nightclubs. In 1952 Prey ended his formal training, and with a view to continual self-improvement, concentrated on critically listening to tapes and recordings of his own voice. That year he entered the third annual Meistersinger contest, sponsored by the United States Armed Forces assistance program to German youth activities, which had been founded by General Lucius D. Clay. After competing with some 2,800 other singers between the ages of eighteen and twenty-five, Prey emerged with first prize among the ten finalists at the Nuremberg opera house for his interpretation of the aria "Eri Tu" from Verdi's *The Masked Ball.* The prize consisted of a stipend of $190 and a two-week concert tour in the United States.

Before embarking on his American visit, Prey made his professional debut in September 1952 at the Hessian Staatstheater in Wiesbaden, in Eugen d'Albert's opera *Tiefland.* He opened his tour of the United States at Philadelphia in November, singing with Eugene Ormandy's Philadelphia Orchestra. A critic for the New York *Herald Tribune* (December 4, 1952), who heard his subsequent recitals of selections from Verdi, Mozart, and Hugo Wolf with the National Symphony Orchestra under Howard Mitchell at Constitution Hall in Washington, D.C., lauded Prey's voice as "a lyric baritone of fine quality," which he employed "with skill and assurance beyond his years."

Having already achieved the reputation of an artist of international stature, Prey returned to Germany, where he hoped to make a career as an interpreter of lieder and as an oratorio singer. He decided, however, that it was too precarious to make a living by singing exclusively on the concert stage, and after fulfilling commitments at Wiesbaden he accepted an invitation to join the Hamburg Staatsoper. Eventually he found his contract too confining and obtained his release from it. As a member of the Hamburg opera from 1953 to 1957, Prey sang a wide range of the baritone repertory, including some of the heavier Verdi roles that some critics felt were ill-suited to him. He also performed in a number of modern operas, including works of Rolf Liebermann, Gottfried von Einem, Luigi Dallapiccola, and Hans Werner Henze. At the same time he gave frequent guest performances of lieder and oratorios. From 1956 on he was a regular guest at the Berlin Städtische Oper and in 1957 he made the first of many guest appearances at the Vienna Staatsoper, giving a performance as Figaro in *The Barber of Seville* that critics hailed as "sensational." Since making his home in the Munich area in 1959 he has sung regularly with the Munich Staatsoper.

HERMANN PREY

Prey returned to the United States in the fall of 1956 to make his New York City debut at Carnegie Recital Hall with the song cycles *Die schöne Müllerin* by Schubert and *An die ferne Geliebte* by Beethoven. Commenting on the performance in the New York *Times* (November 5, 1956), Ross Parmenter described Prey as "an appealing young German baritone . . . who obviously loves lieder and . . . knew his chosen works thoroughly," and who appeared "as if he might be just such an innocent youth as the one who died for the love of the fickle miller's daughter" of the Schubert cycle.

Although Prey's debut at New York's Metropolitan Opera, on December 17, 1960, as Wolfram in Wagner's *Tannhäuser,* brought him only moderate praise, his later opera and concert performances in the United States made him increasingly popular. The finicky New York *Times* critic Harold C. Schonberg, for example, in evaluating his performance in Brahms's *German Requiem,* under Alfred Wallenstein at Carnegie Hall in March 1963, compared him favorably with the great German baritone Dietrich Fischer-Dieskau. Prey's debut at the San Francisco Opera in September 1963 as Figaro in *The Barber of Seville* was well received by critics, as was his performance there the following month as the Poet in Richard Strauss's *Capriccio.*

Accompanied by the distinguished pianist Paul Ulanowsky, in 1964 Prey gave memorable recitals of lieder by Schubert, Schumann, Richard Strauss, and Wolf at New York's Hunter College Auditorium and Carnegie Hall and at Boston's Jordan Hall, and he made his second Metropolitan Opera appearance, as Count Almaviva in Mozart's *The Marriage of Figaro.* In early 1965 Prey sang Gustav Mahler's *Songs of a Wayfarer* in a Musica Aeterna concert in New York, and a year later he gave a performance of the Schumann cycles *Liederkreis* and *Dichterliebe* at Hunter College. He joined Beverly Sills and other artists in March 1966 in a Philharmonic Hall presentation by the Boston Symphony Orchestra under Erich Leinsdorf of Schumann's rarely performed *Scenes from Goethe's Faust.* Commenting on Prey's performance, Alan Rich observed in the New York *Herald Tribune* (March 3, 1966): "Something in the Schumann lyric style seems completely in tune with the quality of the young baritone's voice. . . . The result was a study in pure stylistic gold."

Although the role of the "bird-man" Papageno in Mozart's *The Magic Flute* had always been one of his favorites, Prey did not have the opportunity to sing it until February 1967, when a special production of the opera, designed by Marc Chagall and staged by guest director Günther Rennert of the Hamburg Staatsoper, was presented at the Metropolitan Opera, in its first season at its new Lincoln Center house. "I wanted to do Papageno with the Hamburg Opera but . . . Rennert . . . said he didn't see me in that role at all," Prey told Howard Klein in the 1970 New York *Times* interview. "He made a great mistake." Explaining his fascination with the role, Prey told Klein: "Papageno is misinterpreted by many singers today. He is actually *ein Wesen,* a creature of God in nature, a living thing between animal and human, a folk philosopher, a kind of Peter Pan. . . , a wise member of Snow White's dwarfs." Harold C. Schonberg wrote about Prey's performance in the New York *Times* (February 20, 1967): "As yet, he does not have the ripeness and cynical humor that a veteran like Erich Kunz brings to the role, but he is heading in the right direction. He gives us a vital, youngish sort of bird-man, natural and unforced. And he sings it beautifully." In March 1967 Prey gave a recital in the Great Performers series at Philharmonic Hall, presenting ballads by Schubert, Schumann, Wolf, and Carl Loewe.

When, in 1969, Prey made his debut at the famed La Scala opera in Milan, he became the first German singer to appear there as Figaro in *The Barber of Seville.* His performance was favorably received by the exacting Italian critics, who commented on his excellent Italian diction. Among his other credits for that year were lieder recitals at Hunter College, Philharmonic Hall, and the Lincoln Center's new Alice Tully Hall. In 1970 he repeated the role of Papageno at the Metropolitan and gave several New York song recitals.

Prey's activities in 1971 included appearances in London and Japan, a Schubert recital at Carnegie Hall, and an auspicious debut with the Chicago Lyric Opera as Figaro in *The Barber of Seville.* In April 1973 he portrayed Rossini's Figaro for the first time at the Metropolitan Opera, and in June he repeated his triumph in that role in his debut at Covent Garden in London. That year he also gave a Schumann and Brahms recital at Zurich's Tonhalle, as well as Carnegie Hall recitals of lieder by Mozart, Beethoven, Brahms, and Loewe. His schedule for the 1973-74 season included a tour of Japan and concerts with the Honolulu Symphony and the Cleveland Orchestra.

Over the years Prey has appeared as a guest at such noted opera houses and concert halls around the world as the Bolshoi Theatre in Moscow, the Teatro Colon in Buenos Aires, and the Concertgebouw in Amsterdam. In 1959 he made the first of a series of summer appearances at the Salzburg Festival, and in 1965 he had his debut at the Bayreuth Festival. Other international musical events in which he has taken part include the Vienna Festwochen and festivals at Berlin, Tokyo, Edinburgh, Perugia, Aix-en-Provence, and Glyndebourne, England.

In his own country, Prey is perhaps best known for his television performances. His involvement with the electronic media has earned him a reputation as "Europe's Leonard Bernstein." For a time he had his own show on Munich television, and he has been heard in special programs of Schubert and Schumann song cycles. He has sung the leading baritone roles in a series of operas filmed for television, including Rossini's *Il Turco in Italia,* Donizetti's *Don Pasquale,* Tchaikovsky's *Eugene Onegin,* and Mozart's *Cosi fan Tutte.* "I'm a child of today," Prey has said. "I . . . like to work in the television studio. You have to be very precise, and I love preciseness."

Prey's vast operatic repertoire also includes such diverse roles as Don Fernando in Beethoven's *Fidelio,* the elder Germont in Verdi's *La Traviata,* Marcello in Puccini's *La Boheme,* Escamillo in Bizet's *Carmen,* Peter I in Lortzing's *Zar und Zimmermann,* Amfortas in Wagner's *Parsifal,* Eisenstein in Johann Strauss's *Die Fledermaus,* the four villains in Offenbach's *Tales of Hoffmann,* and the title roles of Heinrich Marschner's *Hans Heilig* and Alban Berg's *Wozzeck.* He has sung in Handel's *Julius Caesar;* in Richard Strauss's *Ariadne auf Naxos, Arabella,* and *Intermezzo;* in Gluck's *Orfeo ed Euridice* and his two Iphigenia operas; and in the European premières of Rolf Liebermann's *Leonore 40/45* and Ernst Krenek's *Pallas Athene weint* and *Die Heimkehr.* Hans Werner Henze reportedly composed *Prinz von Homburg* especially for him. Prey sings in German, Italian, English, French, and Russian.

Among Prey's most successful concert appearances are those in works by Bach, including the *St. Matthew Passion,* the *St. John Passion,* the *B minor Mass,* and many cantatas. His repertoire also includes Haydn's *The Seasons* and *The Creation;* Mendelssohn's *Elijah* and *First Walpurgis Night;* Mahler's *Das Lied von der Erde, Kindertotenlieder,* and *Eighth Symphony;* Handel's *Messiah;* Wolf's *Italienisches Liederbuch;* Henze's *Neapolitan Songs;* masses by Schubert and Mozart; and Gunter Bialas' *Preisungen* with Martin Buber's

Biblically inspired texts, dedicated by the composer to Prey. In addition to the standard lieder of Schubert, Schumann, Wolf, Mozart, Brahms, Strauss, and Mahler, he has also performed songs by such lesser-known composers as Ludwig Spohr, Friedrich Silcher, and Hans Pfitzner, as well as contemporary works by Arnold Schönberg, Paul Hindemith, and others.

Like Fischer-Dieskau, Prey is a prolific contributor to recorded music, whose discography includes lieder, oratorios, masses, cantatas, German folk songs, and operatic arias on the Angel, Electrola, London, Eurodisc, Odeon, Vox, Seraphim, Polydor, Turnabout, Deutsche Grammophon, and other labels. Among the complete recorded operas in which he sings are *Barber of Seville,* Friedrich von Flotow's *Martha,* Carl Maria von Weber's *Oberon,* Lortzing's *Zar und Zimmermann,* Richard Strauss's *Ariadne auf Naxos* and *Capriccio,* Mozart's *Magic Flute, Marriage of Figaro, Cosi fan Tutte,* and Johann Strauss's *Zigeunerbaron.* His many lieder collections include the complete Mozart songs, which he recorded with Edith Mathis. In the early 1970's Prey embarked on an ambitious long-range project—an "anthology of the German lied"—that eventually will include twenty-seven records encompassing all periods and styles of German song.

Hermann Prey and his wife, the former Barbara Pniok (known as "Bärbel"), whom he met at the Berlin zoo, were married on February 13, 1954. They have three children, Annette, Florian, and Franziska, all of whom are musically inclined. Of athletic build, Prey is slightly under six feet tall and weighs 165 pounds, with heavy-lidded blue eyes and an unruly shock of blond hair. He has been described as a gentle, good-humored, and uncomplicated but serious-minded man. In addition to their home in Krailling, near Munich, the Preys have a summer home on a North Sea island off the Danish coast and another in the Bavarian Alps.

The singer, who counts architecture among his many interests, designs his own houses. He also collects antique furniture and engravings, and he has among his treasured mementoes a scarf pin that belonged to Robert Schumann and an original manuscript by Carl Loewe. For relaxation, he enjoys riding, swimming, going on long walks, listening to his large collection of jazz recordings, watching television and motion pictures, and attending dramatic productions of the Vienna Volkstheater. His literary tastes run to books about philosophy and parapsychology. He is a member of the Evangelical Lutheran Church. In 1962 the Bavarian Minister of Culture conferred the coveted title of Kammersänger on him, making him the youngest singer ever to be accorded that honor, and in May 1974 the West German government awarded him the Bundesverdienstkreuz.

Prey believes that the most important factors in a singer's success are a maximum effort to achieve artistic honesty and a painstaking study of the music he performs. "You should do nothing at first glance," he has said. "Everything should be prepared exactly." To keep his voice light and flexible, and to ensure himself of a long career, Prey turns down the heavier operatic roles and alternates opera performances with song recitals. "I become so sad when I see my colleagues whose voices have gone while they are still young," he told Patrick J. Smith of *Musical America* (November 1970). "I want people to say, when I am sixty-five or seventy, 'Oh look, here comes old Prey to do the *Winterreise.* Let's go hear him.' "

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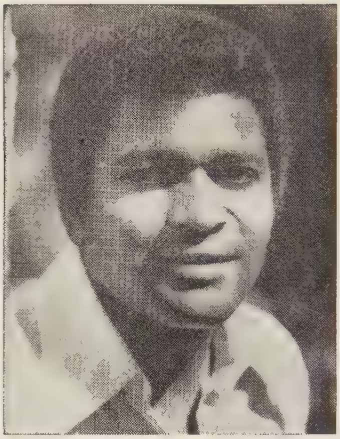
PRIDE, CHARLEY

Mar. 18, 1938(?)- Singer
Address: b. c/o Jack D. Johnson Agency, P.O. Box 40484, Nashville, Tenn. 37204

American country music, whose origins can be traced back to English folk songs of several centuries ago, has absorbed influences from many diverse sources, but has been developed largely within an Anglo-Celtic tradition. Charley Pride, a black baritone from Mississippi who would rather be a baseball player, therefore seems an unlikely interpreter of a type of music that has flourished predominantly among white performers and white audiences. Since cutting his first record for RCA Victor in 1965, however, he has grown steadily in popularity to become today's biggest record-selling star of country music. Charley Pride's twenty-one albums have won three Grammys, among many other awards; his stage performances in auditoriums and leading country music clubs throughout the United States and western Europe are solidly booked months in advance; and his television appearances have included guest shots on some of the nation's top-rated variety and talk shows.

Charley Frank Pride was born into a large Baptist family on March 18, 1938 in Sledge, Mississippi, a small cotton town in "blues country," about sixty miles south of Memphis. (Some sources give the year of his birth as 1939.) His father, Mack Pride Sr., sharecropped forty acres on a 124-acre farm, with the help of eight sons and three daughters. From the age of five Charley worked in the fields, chopping and picking cotton. His chief entertainment was listening to the family radio, particularly the *Grand Ole Opry,* broadcast from Nashville on Saturday nights. He loved country and western music and at an early age learned all the lyrics and sang along with his favorite stars, Hank Williams, Ernest Tubb, Roy Acuff, and Eddie Arnold. Eager to escape the drudgery of picking cotton, he decided upon a way out through professional baseball, which



CHARLEY PRIDE

was just beginning to accept blacks in the major leagues. He began playing the game earnestly at the age of fourteen, dreaming of breaking Babe Ruth's records and setting some new ones of his own. At about the same time he bought his first guitar, a Silvertone, from Sears, Roebuck and Company. His ambition was first to become a baseball great like Jackie Robinson, who had joined the Brooklyn Dodgers in 1947, and then turn to singing as a career.

After graduating from Sledge Junior High School, Charley Pride left home for Memphis in 1955, when he was seventeen, to join the Negro American League, a now defunct baseball organization. He played first for Detroit and then for the Birmingham Black Barons and the Memphis Red Sox. Recalling his statistics for 1956, he told Robert Martin of the Toronto *Globe and Mail* (July 14, 1973), "I used to pitch to guys like Hank Aaron. I was hitting .367. I hit 10 home runs. I had 30 runs batted in. In pitchin' I won three and lost seven but all of those were by one or two runs. I had a good earned-run average." Two years of Army service suspended his career from 1956 to 1958. Returning to the Red Sox, he played with that team until 1959, when he quit because the managers would not give him the pay raise he thought he deserved.

The following year Pride signed in the class C Pioneer League with the semiprofessional Timberjacks in Great Falls, Montana. To augment his baseball income, he took a job in a tin smelter of the Anaconda Mining Company, becoming one of the few blacks to be employed there. Still ambitious to play in the major leagues, he headed for the California training camp of the Los Angeles Angels in February 1961. As a pitcher and outfielder, he lasted for only two and a half weeks with the team. When coach Marv Grissom told him he did not have a major-league pitching arm, he appealed to manager Bill Rigney, as well as to the club owner, Gene Autry, to keep him on. They refused, and he was forced to return to Montana.

Living in Helena and working the swing shift in the smelting factory, Pride found that his sleep was being interrupted by a country music group practising next door to his apartment. He soon introduced himself to the group, which invited him to appear with them as guitar player and singer on occasional club engagements around Helena. He was also playing baseball with the semipro Amvets and had the chance to sing over the public address system before the games. One day, after he had sung for the crowd and played a particularly good game of ball, a newspaper featured a story on the singing baseball player that made him a local celebrity. He was so new to the music business that he did not even know about the musicians' union. As he related to Bruce Cook in the *National Observer* (April 1, 1972), "The secretary of the AFM local called up and asked if I was a member of the union. I said sure, I paid my dues at the smeltery. He laughed at that and set me straight, and it looked like I was going to get into this a little deeper. And so I joined up—AFM Local 642. I still belong to the same one."

For the next several years Pride continued working at Anaconda and performing in nightclubs on weekends. Late in 1963 Red Sovine, one of the top country and western singers, stopped while on tour at the Great Falls club where Pride was singing. Impressed with his talent, Sovine urged him to visit Nashville and offered to help him get an audition there. Tenaciously holding on to his dream of becoming a baseball star, Pride instead decided to give the sport one more try. He had followed the fortunes of the newly created Mets during the 1962 and 1963 seasons and saw that the club was not winning many games. Thinking he might be an asset to the team, he set out for the Mets' training camp in Tampa, Florida and presented himself to Casey Stengel, who received him coolly. Later in the day he overheard Stengel saying, "I'm not running a tryout camp."

On his way back to Montana, Pride allayed his disappointment by a stopover in Nashville, arriving in the country music capital on February 28, 1964. There he met Jack D. Johnson, who was delighted with his singing, but surprised that a black man sounded so much like a white country singer. Asked to sing in his natural voice, Pride replied that he had sung the way he always sang. On March 5, 1964, two days after he had arrived in Montana, he received a management contract from Johnson. During the rest of that year the two men corresponded and in 1965 Johnson sent Pride seven songs to work on and record on tape. Rather than mailing back the completed tapes, Pride took them in person to Nashville, where Johnson, who is still Pride's manager today, was having difficulty promoting the singer because of his color. But after hearing two test recordings, the country guitarist Chet Atkins, head of RCA Victor in Nashville, signed him to a long-term contract under which he cut his first record, "Snakes Crawl at Night." Still worried about the reception of a black country singer by white listeners, the company released it, as well as Pride's two succeeding records, without any of the usual publicity or photographs. All three recordings proved quite successful on the country music charts, particularly his second release, "Just Between You and Me," which won a Grammy nomination for the singer in 1966 as the Best Country and Western Male Vocal Performance.

Through his recordings Pride quickly attracted a large following of country music fans who were not yet aware that he was black. At his first big public performance, before a crowd of 10,000 in Detroit in 1966, the announcement of his appearance evoked a din of applause that lessened noticeably when he stepped out on stage. However, when the first shock over the discovery of his color subsided, his singing was enthusiastically cheered and color lines were forgotten. Pride, who never believed that being black would be a hindrance to him, explained to Jerry Parker of *Newsday* (November 15, 1971), "I didn't have any doubts. I always have felt people were just people. I guess society had to adjust to me, but I came along at a time when society was ready to accept me for what I am: plain old Charley Pride, the country singer who happened to be born with a permanent tan." Before 1966 was over, his fans numbered in the thousands and he had won Most Promising Male Artist awards from several of the country music publications. At the Country Music Convention in Nashville in October 1966, the two numbers he sang before his peers met with a standing ovation and he was the only artist in the group asked to do an encore.

At the leading showplace of country music, the Grand Ole Opry in Nashville, Pride made his first appearance in January 1967. Introduced by one of the idols of his youth, Ernest Tubb, he enjoyed a singularly successful debut as the Opry's first black singing star. About the same time, his first-recorded album, *Country Charley Pride*, was proving to be a best seller, and although his later-recorded *The Best of Charley Pride* won him his first Gold Album, *Country Charley Pride* also eventually achieved a sale of over a million copies, as have nine of the twenty-one albums he has so far recorded. One of his Gold Albums, *Charley Pride—In Person*, was recorded live at Panther Hall in Fort Worth, Texas.

During the remaining years of the 1960's Pride's career continued to move into high gear. In addition to turning out best-selling albums and singles that topped the record charts and headed the lists of songs most frequently played on the nation's growing number of country and western stations, he made road tours and appeared on such television programs as *The Lawrence Welk Show*, *Hee Haw*, *The Tom Jones Show*, *Flip Wilson*, and *The Johnny Cash Show*. In 1970 his "Kiss An Angel Good Morning" became a million-record seller and won him his first Gold Single award. In New York for the taping of *The Eddy Arnold Christmas Show*, presented by the *Kraft Music Hall* on NBC-TV on December 23, 1970, he was interviewed by Eugene L. Meyer, who summarized the singer's busy schedule for that year in the Washington *Post* (December 13, 1970): "This year Charley Pride expects to gross about $2 million from recordings and appearances. In the last six months, he has appeared at the big country fairs from Mississippi to Montana and from Delaware to Utah and played big cities such as Boston, Detroit, Chicago and Los Angeles." One indication of his increasing popularity was his selection as the winner of *Billboard*'s 1970 Trendsetter Award.

The following year, on October 10, 1971, at the nationally televised fifth annual presentation of awards by the Country Music Association at the Grand Ole Opry in Nashville, Charley Pride became the only double winner at the ceremonies, being named Entertainer of the Year and Male Vocalist of the Year. A short time later, in Chicago, he was presented with the Entertainer of the Year award by the Music Operators of America.

After being nominated for Grammy Awards for three consecutive years, Pride won two 1971 Grammys when his album *Did You Think To Pray* was named best Sacred Performance and his single record "Let Me Live" was named Best Gospel Performance. His 1972 album, *Charley Pride Sings Heart Songs*, earned him another Grammy, this time for Best Country Performance for a male singer. Among his other awards have been *Cashbox*'s Top Male Vocalist on the country music list and *Billboard*'s Top Country Artist on albums, Top Male Vocalist on singles, and Top Male Vocalist on albums. According to *Time* (May 6, 1974), "He has sold more records for RCA than any singer since Elvis Presley," earning over $20,000,000 with twenty-one records.

In the *Time* article Pride was called "the Marian Anderson of country music," because of his breaking of racial barriers, and "the black superstar of white soul." From the beginning of his career white people have asked him, "How come you sound like us and look like them?" and black people have told him, "You know, you look like us, but you sound like them." Pride explained his attitude toward such comments in an interview for the New York *Sunday News* (December 2, 1973), "All I'm trying to do is just be a total individual who can fit into what society has become over the years. It goes beyond music. It takes . . . being what I call American and eliminating as best you can what I call 'skin hang-ups.'" He is pleased to be the first Negro star in the country music field and hopes his success will lead to other blacks' becoming performers of that typically American music.

The musicologist Jules Siegel, whose views were quoted by Melvin Shestack in *Esquire* (March 1971), sees much significance in Pride's popularity. He pointed out that "the black message has mainly flowed through white translators to the white audiences" by way of the music of Presley, the Beatles, and Bob Dylan. Siegel went on to say, "Its effect has been overpoweringly great. . . . If that was what happened when the voice of the black people was heard secondhand, we can only guess what may result when a black man like Charley Pride sings directly to Middle America in its authentic language, vernacular, dialect and accent."

A leased Fairchild F-27 jet takes Charley Pride to and from most of the seventy or more concerts he gives a year. He is a partner in three music-publishing houses, heads an outdoor-grill manufacturing company, as well as a nuts and bolts factory, and is a director of the Guaranty Bank in Dallas. He now owns the 124-acre farm on which he grew up and rents it to a farmer. His home since 1969 has been in the Russwood Acres section of Dallas. He and his wife, Rozene Pride, whom he married on a furlough from the Army, on December 28, 1956, have three children, Kraig, Dion, and Angela.

Before an audience Charley Pride has a cool, easygoing manner and usually wears formal attire. His singing is quiet, and a *Variety* reviewer once described him as "less than a showman entertainer," but his performances always signify the practised hand of the thoroughgoing professional. Broad-shouldered and powerfully built, Pride stands six feet tall and weighs 190 pounds. He keeps in top physical shape partly by playing golf, sometimes with his neighbor Mickey Mantle, but mainly by working out with the Texas Rangers and the Milwaukee Brewers during their spring training. His love of baseball remains strong as he exchanges his dream of being a major-league player for an ambition of becoming a major-league club owner.

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PRINZE, FREDDIE (prinz)

June 22, 1954- Comedian; actor
Address: b. c/o National Broadcasting Co., 30
Rockefeller Plaza, New York 10020

Among the top ten television programs in the Nielsen ratings in 1974-75 was a new entry in the ethnic situation comedy category, *Chico and the Man*, a weekly half-hour show about the love-hate relationship between a cranky old Anglo garage owner in East Los Angeles' *barrio* and his irrepressibly good-natured young Latin-American mechanic, played respectively by veteran Jack Albertson and newcomer Freddie Prinze. "This street punk," as Prinze calls himself, is a swaggering, dimpled twenty-year-old with scrawny mustache, laughing eyes, and infectious crooked grin who speaks in polished New Yorkese when not summoning his thick "crazy Rican" accent for such lines as "Eetz not my job." That particular statement—delivered in the persona of a work-dodging Manhattan building superintendant—is Prinze's tag line as a standup comic, a profession in which he was just beginning to make a big name when he was tapped for the Chico role.

Prinze categorizes himself as an "observation comic." His nightclub routines are bits he creates himself out of grist gathered while he was growing up half-Spanish in New York as well as from his current experience. They include jokes about cockroaches, some of them gifted with aggressive speech ("Hey, Freddie, where you going, man? Hey, you don't bring back some potato chips, we shut the door on you, man"); his now classic description of the "Puertorican-mobile": "de '64 Chebby wid de pompoms on de antennas, saints on de dashboard, and a leetle dog in de back window wid de head going up and down"; and such other products of his humorous imagination as Columbus the pimp: "Queen Isabella gives him all her money, three boats, and he's wearing a red suit, a big hat, and a feather—*that's* a pimp." "I play myself," Prinze asserts, but his talent as an impressionist ranges through a fairly wide repertoire of impersonations. Even in *Chico and the Man*, he may at any moment suddenly, without notice, speak his lines, for example, à la Marlon Brando's Godfather. In addition, his irreverent but never malicious wit is ever ready with an ad-lib. All in all he is, in the opinion of James Komack, producer of *Chico and the Man*, "the best comic to come along in twenty years."

A native New Yorker, Freddie Prinze was born on June 22, 1954 and grew up on West 157th Street, where Harlem merges with Washington Heights. His mother, Maria, is a Puerto Rican who, according to Prinze, "doesn't speak much English." His father, Karl, a tool-and-die maker of Hungarian gypsy descent, speaks English, Hungarian, and Spanish. Freddie himself is bilingual, speaking Spanish as well as English.

Prinze was raised in a joyous household teeming with relatives, including grandparents, various aunts, uncles, and cousins, and a half-brother and half-sister by a previous marriage of his father. In clan musicales his father played the piano, Uncle Mango played the accordian, cousin Zulma, the guitar, and half-brother Eddie, bass. Growing up, Prinze learned to play piano, drums, and guitar and to compose music.

"My mother raised me very religious," Prinze recalls. "I used to be a Catholic but now I like to think of myself just as Christian. I pray a lot. I'm still very religious." His mother considers his recovery from a near-fatal bout of asthma in childhood "a miracle," sent in answer to her prayers and those of Oral Roberts, the television evangelist, with whom she communicated by mail. Prinze told Tom Burke in an interview for *Rolling Stone* (January 30, 1975) that his father was partly Jewish but that "the Jewish part of him didn't move him much." At his father's insistence he went to a Lutheran parochial school; at his mother's, to Sunday Mass at a Roman Catholic Church.

As a child Prinze was, he says, a "fat" boy who on the one hand studied ballet at his mother's insistence and on the other ran with street gangs for his own protection. "I wasn't the funniest guy in the 'hood," he says. "The funniest guys are in jail." He told Edwin Miller in an interview for *Seventeen* (October 1974): "I saw all my friends smoking marijuana. All the guys I hung out with when I was sixteen, they're still sixteen. Their life consists of hanging out on corners. . . . It's sad. A lot of friends I grew up with died from overdosing, which shocked a lot of us out of it. Now when they see me, they're embarrassed. 'Hey, Fred, we saw you. You're doin' good, man! I'm doin' good too, man, I got a new job.' They never mention the name of the job. Growing up, I could have gotten into all of that. But . . . I had too much to lose, . . . too many things I wanted to do."

Prinze was introduced to the antic muse by his father, a comedian manqué whose jokes he was memorizing and repeating from the age of four. But when he entered the High School of Performing Arts, a New York public school, he did not yet think of himself as a comedian. "I always thought that my future would be drama or ballet . . . ," he recalled when interviewed by Jeanie Kasindorf for an article in the New York *Times* (February 9, 1975). "By my junior year I was even offered a scholarship at Joffrey's American Ballet Center. But that year I had a small part in the high school's production of *Barefoot in the Park*. The character in the script was a Jewish telephone repairman, Harry Pepper. I changed his name to José Perez and did it as Puerto Rican. I said, 'Hell, that's what I know.' I went out and did it in my mother's accent and there were roars from start to finish. It was the first time I had ever gone into myself and thought I was a comedian."

Before getting into himself, Prinze was already spontaneously doing comedy routines, entertaining his fellow high school students and street peers with impersonations of Ed Sullivan and other television personalities. Once decided on a career in comedy, he began frequenting The Improvisation and later Catch a Rising Star, Manhattan nightclubs that offer nonpaying showcases to aspiring comic talent. When his afterschool work as an usher at a movie theatre was done, he would go to the clubs and hang out until three in the morning, watching other callow comedians perform while waiting for his own turn on the stage. Unable to wake up on time (even today his producer reportedly calls him once or twice every morning to make certain he is up), he habitually cut his early classes at the High School of Performing Arts. "Instead of a diploma they gave me a certificate saying I went to school every day," he said, with uncustomary bitterness, in the New York *Times* interview. "Now they want to give the diploma to me. That's what they did to Al Pacino, kicked him out and now claim credit for him. Well, they're not going to cop credit for me." On another occasion he remarked, "One year of gutter sense is worth all the diplomas you can shove."

FREDDIE PRINZE

While still in high school Prinze was discovered by talent manager David Jonas, who got him bookings on Jack Paar's television show, in October 1972, in small clubs and resort hotels, in the summer of 1973, and on the Johnny Carson show, in December 1973. James Komack, who was already auditioning for *Chico and the Man*, caught his act on the Carson program and sensed that he had found his Chico. An audition vindicated Komack's first impression, and Prinze was signed without hesitation.

The pilot for *Chico and the Man*, written by Komack and three *All in the Family* writers, was an industry sensation in the summer of 1974, when sponsors began lining up to buy a piece of the show. Mark Jacobson described the pilot in *New York* (August 26, 1974): "Albertson . . . plays the holdout white in an all-Chicano neighborhood. His life and business are equally askew: he keeps a bottle in the empty cash register. He is fond of making remarks like, 'This used to be a good neighborhood . . . when Mexicans knew their place—Mexico,' and thinks a lot about dying. Into this miasma bounds 'Super Mex' Freddie-Chico, with a face as bright as fiesta day on Whittier Boulevard. He impishly announces that he is not only going to clean up Albertson's garage, but his unhappy life as well, if only The Man will let him become a partner in the dump. Albertson resists, telling Freddie, 'Take your flies and go,' but Freddie's relentless good vibes prevail, melting The Man's Heart."

When it premièred on September 13, 1974, *Chico and the Man* received mixed reviews. The critic for *Time* (September 23, 1974) wrote: "Prinze and Albertson are expert comic actors, and within its limits it must be admitted that the program is quick-paced and generous with its one-liners. But those limits also seem to guarantee almost instant sterility." The reviewer for *Variety* (September 18, 1974) was more positive: "Prinze's street-wise Chicano could well be an identification symbol to help defang Latin-American prejudice, but that's subsidiary to the comic intent of the series. Clearly a find, he is pressed for honors by old pro Jack Albertson in a coupling that gives off vibes that suggest a long, successful run."

Anticipating protests from Mexican-Americans, Komack had staffed the production with a substantial representation of Chicanos. But the protests came anyway, and in response to them changes were made in *Chico and the Man* soon after it began its run. The character Chico, originally an undiluted Chicano, was given a Puerto Rican mother and Hungarian grandmother in addition to a Mexican father, a genealogy more in keeping with the persona Prinze projects, which is, in his words, "all-purpose Latin." More important, the racial insults were eliminated, so that while the two title characters retained their differing ethnic backgrounds their relationship became more universal in its significance, clearly representing the gap that can exist anywhere between bitter old age and buoyant youth.

Critics noted that the series became flaccid in spots when the ethnic slurs were removed, but their estimation of Prinze's performance remained about the same. In the December 28, 1974 issue of *TV Guide* Cleveland Amory wrote: "He [Prinze] is the most infectious newcomer on your screen this year. When he does a totally outrageous and obviously ad-lib gag, he does it so quickly that you have to forgive him even if it doesn't come off. Nevertheless, we hope he doesn't infect all the men in the other situation comedies. Let's face it, one of him per season —like one Joe Namath—is enough. . . . Prinze doesn't just say his lines, he plays them. One minute he's Marlon Brando (he loves to be Marlon Brando), the next he's James Cagney." Thus, Amory observed, the plots of *Chico and the Man* become "excuses for vaudeville routines."

Nor did *Chico and the Man*'s popularity suffer. After bumping *Rhoda* out of first place in its second week, it settled into fifth spot, and there it remained into 1975, with the exception of one week, when it was pushed down to sixth by a television presentation of the motion picture *The Godfather*. Its average audience in 1974-75 was estimated at 40,000,000.

Chico and the Man is taped in NBC's Burbank studios before a live audience, a congenial ambience for Prinze, as a reporter for *Newsweek* (November 11, 1974) observed: "Sit Freddie down for a serious conversation and he coasts along, heavy-lidded eyes at half mast, his parabolic mustache drooping below his mouth. But put him in front of an audience and he comes alive: his lids shoot up like window blinds letting the sun in, and his mustache dances expressively around his face. He cannot even stay quiet during breaks in the taping of his show. During a production delay, Freddie entertained the audience with a burst of pent-up one-liners."

Prinze lives in Los Angeles and he has bought his parents a home in the Hollywood Hills. Although he is, by his own description, a "night person" ("My heart don't start till one P.M.") and although Sammy Davis Jr. and others have offered him entrée to Hollywood social life, he keeps to himself more than he used to, limiting his regular night life for the most part to "hanging out" at the Candy Store, an improvisational club where he tries out new material. Occasionally he sits in on jam sessions with friends, playing the drums usually, and he enjoys the company of friends like Richard Pryor, whom he considers "the funniest man in the world." Others on his list of "genius comics" are George Carlin, Bill Cosby, David Brenner, and Robert Klein. Because he also admired the late Lenny Bruce—and dated Bruce's daughter, Kitty, "a couple of times" (his count)—some people have assumed that Bruce is one of his models, an assumption that he vehemently denies. "Freddie Prinze is a joyful comic," he told one interviewer. "If I was bitter, I don't think I would have chosen comedy. I think I would have become a radical."

Freddie Prinze, who has been described by Jack Albertson as "a big puppy," is six feet two inches tall and weighs 180 pounds. He reads approximately twenty-five magazines and newspapers a week, "to keep up on what's happening." His one conspicuous extravagance since attaining stardom is an aqua-blue Corvette car. The two negative aspects of success that irk him most are being annoyed by fans when he is trying to eat in restaurants and losing some of the street friends of his adolescence. "The day . . . I can't be the gutter rat," he says, "I'm quitting." In late 1975 Prinze married Kathy Cochran, a former travel agent.

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PUZO, MARIO

1920- Author; screenwriter
Address: b. c/o G. P. Putnam's Sons, 200 Madison Ave., New York 10016

Literary critics have suggested that Mario Puzo's works will be as useful to future sociologists and historians as they will be to scholars of twentieth-century literature. Best known for *The Godfather,* one of the most commercially successful books in publishing history, Puzo is also the author of two minor classics, *Dark Arena* and *The Fortunate Pilgrim,* several screenplays, and a number of short stories. According to Rose B. Green, the author of the definitive analysis of Italian-American fiction, *The Italian-American Novel* (1974), Puzo's basic idea, which he introduced in *Dark Arena,* is that American idealism has "fallen into sin." Puzo "pursues his theme through the actions of the characters," she explained, "especially of the protagonists in his novels." To James B. Hall, Puzo's novels "suggest the strength of the best regional fiction of the mid-nineteenth century." In his survey of the author's works reprinted in *Rediscoveries* (1971), a collection of essays edited by David Madden, Hall noted that Puzo's three major novels "make a broad, responsible statement about the quality of American urban life and the traits of character required for protagonists to survive emotionally and physically in a Darwinian world."

The son of illiterate Italian immigrants, Mario Puzo was born in New York City in 1920. His father, a trackman for the New York City Railroad, deserted the family when Puzo was twelve. Puzo and his four brothers and two sisters were raised by their mother, a formidable, autocratic "family chief." He remembers his childhood in Hell's Kitchen, a then predominantly Italian neighborhood on Manhattan's West Side, with fondness, although he admits that a penchant for "retrospective falsification" has colored his memories. He recalled his boyhood in "Choosing a Dream: Italians in Hell's Kitchen," a chapter in *The Immigrant Experience* (1971): "I had the usual dreams. I wanted to be handsome. . . . I wanted to be a killer hero in a world-wide war. . . . I wanted at the very least to be a footloose adventurer. Then I branched out and thought of being a great artist, and then, getting ever more sophisticated, a great criminal." Even as a child he was aware of the crimes being committed around him and of the intricate system of favors that formed a network in the subculture in which he and his family lived. "We didn't think it was criminal," he explained to Joaquin Sanders in an interview for the Washington *Post* (March 12, 1970). "It was just the way society worked."

Puzo spent much of his boyhood at the Hudson Guild Settlement House, a West Side welfare and community services center that served as the hangout for neighborhood children. Popular with his peers, he was captain of the settlement house football team and president of the Star Club, a youth gang. Every summer he spent what he has called several "magical" weeks in the country as a "Fresh Air Fund kid." During the winters he often visited the library of the Hudson Guild, where he devoured such varied fare as Joseph A. Altsheler's adventure stories for boys and the complete works of Dostoevski. By the time he reached sixteen he had decided to become a writer.

MARIO PUZO

While still in high school, Puzo took a part-time job as a messenger for the New York Central Railroad to supplement the family income, but the job soon seemed a trap to the aspiring writer. "I really thought that I would spend the rest of my life as a railroad clerk," he explained in his contribution to *The Immigrant Experience.* "[I thought] that I would never be a writer. That I would never own an automobile or a house. That I would never see Europe, the Paris and Rome and Greece I was reading about in books from the public library. That I was hopelessly trapped by my family, by society, by my lack of skills and education."

World War II emancipated Puzo without feelings of guilt from the lifestyle that he had hated, making all his dreams come true. "I drove a jeep," he wrote, "toured Europe, had love affairs, found a wife, and lived the material for my first novel." He spent the war years in Germany, first as a soldier, then as a civilian public relations man for the United States Air Force. Several years later he returned to the United States to work as a civil service administrator. During the late 1940's and into the 1950's he worked intermittently as a civil servant and studied literature and creative writing at Columbia University and the New School for Social Research. At the same time, he tried his hand at writing short stories and plays. His first published short story, "The Last Christmas," appeared in *American Vanguard* in 1950. Five years later, Random House published his first novel, *Dark Arena.*

Set in occupied Germany, *Dark Arena* graphically describes the dehumanizing effects of war on the conquerors as well as the conquered. In the novel, Walter Mosca, a disillusioned American soldier, returns to Bremen, Germany—the "dark arena" of the title—after the war. When his German mistress dies of an infection despite his efforts to buy drugs on the black market, Mosca becomes a renegade. Comparing the young novelist to such contemporary authors as Bernard Malamud, Saul Bellow, and Ernest Hemingway, critics generally agreed that Puzo's straightforward and naturalistic novel was one of the best of the post-World War II period. "There is enough creative inventiveness, sincere meaning, and evocation of mood and place to give [*Dark Arena*] solid substance, while the style is refreshingly controlled and versatile," Rose Green wrote. "[Puzo] has the sure talent of piercing to the core of a situation."

Puzo resigned from the civil service in 1963 to edit men's adventure magazines, among them *Stag* and *Male*, and to write short stories and book reviews. "When I first started to review books, I thought there was nothing lower," he told Joaquin Sanders. According to Puzo, most critics "lay on ideas like coats of paint," and "If you're a good storyteller, you're immediately suspect." His short stories, articles, and book reviews have appeared in a number of periodicals, including *Redbook, Holiday, Book World,* and the New York *Times*. Many of those fugitive pieces have been collected in *The Godfather Papers & Other Confessions* (Putnam's, 1972).

The Fortunate Pilgrim (Atheneum, 1965), Puzo's second novel, is a semi-autobiographical account of first and second generation Italian immigrants in New York City in the 1920's and 1930's. Lucia Santa Angeluzzi-Corbo, the central character, is an indomitable, twice-widowed matriarch who is dedicated to her six children. Acclaimed by critics for its characterizations and authenticity, *The Fortunate Pilgrim* is a testament to Puzo's talent for merging social history with fiction. One of many enthusiastic reviewers, Sheldon Grebstein wrote in *The Saturday Review* (January 23, 1965): "An evocative and fluent prose unmarred by mannerisms, a sensitivity to the quality of relationships between individuals within a family, an authentic knowledge of milieu, and a gusto exhibited both in hilariously comic and laceratingly painful scenes—these are among the gifts manifest in Mario Puzo's second novel." In his retrospective *Book World* (March 9, 1969) review, Gay Talese congratulated Puzo for creating "perhaps the best novel ever written about Italian immigrants in America."

For the next several years Puzo continued to write magazine pieces and short stories, such as "First Sundays," a touching tale of a divorced father's love for his young son, which first appeared in the February 1968 issue of *Redbook* magazine. In 1966 Platt & Munk published *The Runaway Summer of Davie Shaw,* a picaresque story of a thirteen-year-old boy's travels across the United States. Commenting on the book's potential appeal to young readers, Janet Malcolm remarked in the *New Yorker* (December 17, 1966): "Puzo's singular achievement has been to show how easy integrity is to preserve if only you . . . trust in your decent impulses and never mind what the other fellow does."

In the mid-1960's Puzo deliberately set out to write a best-selling novel, since his first two efforts, despite critical esteem, had been disregarded by the book-buying public. "I had to write *The Godfather* so that I could do the other books I really wanted to do," he once remarked, as quoted in *Variety* (March 15, 1972). His publisher, Atheneum, rejected his ten-page plot summary of the history of a powerful underworld family. Acting on the advice of a friend, Puzo took his outline to G. P. Putnam's Sons, where he regaled its editors with his favorite "Mafia tales." Impressed, the publishing house gave the author a $5,000 cash advance. On its publication in 1969 the novel shot to the top of the New York *Times*'s best seller list, where it remained for twenty-two consecutive weeks. Within two years of its first printing, *The Godfather* sold more than 1,000,000 copies in hardcover and 8,000,000 copies in paperback.

The Godfather chronicles the rise to power of the Corleone family, headed first by Don Vito Corleone, the "godfather," and later by his college-educated son Michael. Ruling over his extended family like a benevolent despot, Vito ruthlessly exterminates his enemies as the Corleones extend their octupus-like control over the criminal network. Although Puzo relied heavily on the best-selling staples of sex and violence to mesmerize his readers, he also managed to incorporate social and cultural history into *The Godfather*. "Puzo is an extremely talented storyteller, and his tale moves at breakneck speed without ever losing its balance," Pete Axthelm wrote in *Newsweek* (March 10, 1969). "*The Godfather* is fiction, but it is still a valid and fascinating portrait of America's most powerful and least understood subculture, the Mafia."

Several reviewers, however, took Puzo to task for playing upon the prejudices and unconscious desires of the public. Roger Jellinek, for example, in his New York *Times* (March 4, 1969) review, called *The Godfather* "a voyeur's dream, a skillful fantasy of violent personal power without consequences." In *Esquire* (February 1971) Barton Midwood denounced it as a "bad" novel: "The very first chapter . . . announces . . . the charlatanism and stupidity of the book's intentions." Surprisingly, Puzo agreed with his critics. "I wish . . . I'd written it better," he admitted in *The Godfather Papers*. "It has energy and I lucked out by creating a central character that was popularly accepted and genuinely mythic. But I wrote below my gifts in that book."

Cashing in on *The Godfather*'s phenomenal success, Puzo sold the film rights to Paramount Pictures for $85,000. "I thought I was really hornswoggling Paramount," he told Tom Buckley in an interview for *Harper's Magazine* (August 1971). "The $12,500 I got for signing was the most money I ever saw in my life." At first the Paramount executives envisioned a slick, low-budget gangster melodrama and Puzo, hired to write the screenplay, dutifully complied, but Francis Ford Coppola, the brilliant young film maker assigned to direct the motion picture, objected and insisted on making a "period" film on location. Working separately, Puzo and Coppola revised the script. After five total rewrites, Puzo quit in disgust in February 1971. "There were legitimate differences of opinion and there are no hard feelings," he explained to Tom Buckley. "What really busted it up was that after Francis did the final rewrite, I . . . couldn't [read the script] because I was so sick of the material." Puzo had no further connection with the film and did not view the final cut before its release. "If a novelist goes out to Hollywood to work on his book, he has to accept the fact that it's not his movie," Puzo remarked, as quoted in *Variety* (March 15, 1972). "And the truth is that if I had been bossing the making of the movie, I would have wrecked it. Directing a movie is an art, or a craft."

Already plagued by internal disputes, the film project was further harassed by repeated confrontations with the Italian-American Civil Rights League. In return for the League's cooperation, Coppola and producer Al Ruddy agreed to delete all references to the Mafia and the Cosa Nostra. Puzo, who had repeatedly insisted that he had written the book entirely from research and had never met "an honest-to-god gangster," was mildly amused by the League's reactions. "If I was in the League . . . , I'd want the word 'Mafia' to be used," he told Buckley. "It makes the Mafia look good." Asserting that he had not written *The Godfather* to put down Italians, Puzo added, "I'm sort of proud they're so clever in crime. In fact, I even believe they have a natural gift for it—the Southern Italians and the Sicilians. It was the only way they could stay alive. . . . If they can graduate into the respectable middle class, they'll do it. But . . . some of those older hoods are like snakes that can't help striking. . . . They could be making $5,000,000 legitimately, but they can't resist that hundred-grand stick-up."

Since its opening on March 15, 1972, *The Godfather* has broken worldwide motion picture attendance records and grossed more than $60,000,000. At the forty-fifth annual awards presentation of the Academy of Motion Picture Arts and Sciences on March 27, 1973, *The Godfather* was honored with three Oscars, including one for the best screenplay based on material from another medium. Puzo and Coppola also collaborated on the script for *The Godfather, Part II* (Paramount, 1974), which deals with Michael Corleone's reign as head of the crime family. While the film enjoyed generally favorable reviews, some critics complained that it was "a tiresome rehash" of *The Godfather*. In his New York *Times* (December 13 and 22, 1974) reviews, Vincent Canby recalled the superior craftsmanship of the earlier film: "[The sequel] is a Frankenstein's monster stitched together from leftover parts [of Puzo's novel]. It talks. It moves in fits and starts but it has no mind of its own. . . . The plot defies any rational synopsis [and the dialogue] seems to have been written by writers wearing wooly mittens."

Earthquake (Universal, 1974), one of the 1970's crop of disaster movies, was Puzo's third screenplay. Applauded more for its spectacular special effects, especially in theatres featuring "Sensurround," than for its threadbare plot, *Earthquake* nevertheless succeeded at the box office. In July 1974 Puzo filed suit against Universal, charging that the motion picture production company had broken his contract and fraudulently encouraged George Fox, the coauthor of *Earthquake,* to make as many revisions as possible in his script. In a counter suit, Universal asked that the contract be rewritten to excise Puzo's percentage of the film's net profits. In 1975 Puzo began working on a script for a film inspired by the Superman comic strip.

Mario Puzo is a stocky man of average height. "He looks like an out-of-shape middle-weight boxer," Tom Buckley observed, "and he is usually either starting a diet or ending one." Despite his diabetes, he is a connoisseur of Italian cuisine and a frequent visitor to New York City's ethnic restaurants. He once jokingly advised aspiring restaurateurs to have their establishments raided because the Mafia eats there and everybody knows they eat well. His favorite recreations are gambling (he plays percentages) and tennis. Puzo lives in a large house in Bay Shore, Long Island with his wife and five children, Anthony, Dorothy, Virginia, Eugene, and Joey. He is completing work on a novel about gambling, tentatively titled *Fools Die.* "The good times are beginning," he wrote in his piece "Choosing a Dream." "I am another Italian success story. Not as great as DiMaggio or Sinatra but quite enough. It will serve."

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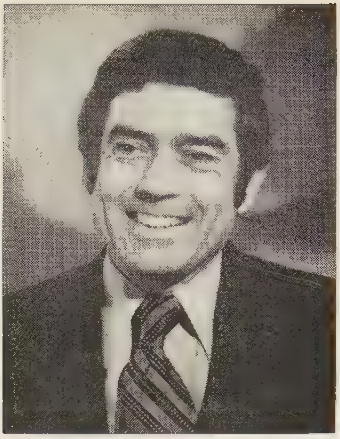
RATHER, DAN

Oct. 31, 1931- Broadcast journalist; author
Address: b. CBS News, 524 W. 57th St., New York 10019

"Ever since I can remember, I never wanted to be anything but a reporter," Dan Rather said in a recent interview. "But I never thought of myself as a broadcaster. Performing doesn't turn me on. It's an ego-maniac business, filled with prima donnas—including this one." Widely respected among his colleagues as perhaps the best White House correspondent in the history of broadcasting, the CBS newsman gained a public following for his adroit questioning of Richard M. Nixon during the President's infrequent press conferences. A hard-nosed, well-informed reporter with experience at all levels of broadcast journalism, Rather has covered war, foreign affairs, social activism, domestic unrest, floods, and political conventions. Among his many awards are five Emmys. Rather is the anchorman for *CBS Reports,* the irregularly scheduled, critically acclaimed documentary series, the *CBS Evening News with Dan Rather* on Saturdays, and the *CBS Sunday News.* It was announced in late 1975 that he would



DAN RATHER

join the CBS *60 Minutes* team when that program began its run in a new time slot on Sunday, December 7, 1975.

Dan Rather was born in Wharton, Texas on October 31, 1931. His father was a pipeliner; his mother, a waitress. During his childhood, the family moved frequently as his father followed the oil pipeline construction crews around the state, eventually settling in what Rather has described as a "tough neighborhood" in Houston. When he was about eight or nine he began attending Democratic party precinct meetings with his father, where he was introduced to rough-and-tumble Texas-style politicking. "Texas politics were always tumultuous," the reporter recalled in a recent interview. According to Rather, in 1940 the argument raged "between those who felt Roosevelt was the only thing between themselves and disaster and those concerned about the size and power of the federal government."

After graduating from the local public high school, Rather enrolled at Sam Houston State College in Huntsville, Texas on a football scholarship. He later lost it, but with the help of Hugh Cunningham, a sympathetic journalism professor who got him a part-time job as a writer and sportscaster for KSAM, the local radio station, Rather completed his B.A. degree in journalism in 1953. He later attended the University of Houston and the South Texas School of Law.

Following a year as a journalism instructor at his alma mater, Rather worked for United Press International and for the Houston *Chronicle*. Then, in the mid-1950's, he joined the staff of KTRH, the CBS radio affiliate in Houston. He remained there for about four years as a news writer, reporter, and later, as the news director. His journalistic know-how and his crisp delivery earned him the Texas Associated Press Broadcasters' awards for spot news coverage in 1956 and 1959 and for the best major market radio news operation in 1957. In the late 1950's Rather moved to CBS's Houston television affiliate KHOU-TV, as the director of news and public affairs. He first came to network attention for his coverage of Hurricane Carla in September 1961. Marooned on Galveston Island by swirling flood waters for several days, Rather and his camera crew unwittingly attracted a nationwide audience when, in the course of the correspondent's live report, he calmly freed a terrified horse in danger of drowning in a flooded pen. Later that year he was named chief of CBS's southwestern bureau in Dallas.

As the network's chief southern correspondent, Rather concentrated on the civil rights movement in the early 1960's. In Dallas on November 22, 1963 to film an anticipated Presidential visit with John Nance Garner on the former Vice-President's ninety-fifth birthday, he skillfully coordinated CBS's round-the-clock coverage of the assassination of President John F. Kennedy. Throughout four sleepless nights and days, Rather impressed viewers with his cool professionalism. "We were very careful all along to check and double-check everything for accuracy," he explained to John B. Mayo Jr. in an interview for Mayo's book, ***Bulletin From Dallas; the President Is Dead*** (1967). "I think this is what sold the nation—including many former critics—on electronic journalism." Despite the praise for his "icy aplomb," Rather discounts his own importance in the coverage of the John F. Kennedy assassination and its aftermath. "It was simply a matter of having been in the right place at the right time," he told Mayo. "If it had happened outside the area served by the southern bureau, someone else would have been there doing the same thing."

On January 22, 1964 Richard S. Salant, the president of CBS News, named Rather its White House correspondent, to be effective on February 15, 1964. In making his public announcement of the appointment, Salant commended Rather for his "unusual reportorial energy and enterprise" and his "consistently brilliant" coverage of difficult assignments. Ten months later, network officials, following an accepted broadcasting practice, transferred him to overseas bureaus for additional on-the-spot experience. After spending about a year as chief of the London bureau, Rather moved to the battlefields of South Vietnam. Working with native technicians who doubled as interpreters, he dogged American soldiers, Vietnamese political and military leaders, and civilians in an often futile attempt to explain America's first televised war. In *Television* (1970), a compilation of articles originally published in *TV Guide*, he described the particular frustrations of the broadcast war correspondent: "For days we walked with the Marines near Danang without finding the Vietcong. A major apologized for the lack of action, but said 'Tomorrow the chances are quite good.' We were up at 3 A.M., moved out before dawn, walked seventeen kilometers, and reached a South Vietnamese army outpost which already had been wiped out. So all I got was 100 feet of an aftermath story. No battle footage."

When he returned to the White House beat in September 1966, Rather found that an ever-widening "credibility gap" had developed between

Democratic President Lyndon B. Johnson and the American public. Like many of his colleagues in the Washington press corps, Rather became convinced that the Johnson administration occasionally stage-managed the news. For instance, in August 1967, George Christian, the Presidential press secretary, squelched Rather's account of the so-called McNamara's Wall, a barrier to be constructed across South Vietnam near the demilitarized zone. Ten days later, Secretary of Defense Robert S. McNamara publicly announced his decision to erect the wall.

As White House correspondent, Rather, who prefers to work "lean," seldom took detailed notes during interviews with government officials and often "winged" his almost nightly two-minute spots on *The CBS Evening News*. For a particularly big story, he asked for additional air time on the tightly scheduled broadcast from the program's producers or from Walter Cronkite, the newscast's anchorman and managing editor. To survive in the hotly competitive race for news, Rather relied heavily on his personal sources. "They don't pass me notes in invisible ink, but I make it my business to know them—secretaries, chauffeurs, elevator operators, and waiters," he told Philip Nobile in an interview for *Esquire* magazine (April 1974). "They see a lot of papers and overhear conversations. I take them to dinner and keep them in cigars or whatever turns them on." His scoop revealing the imminent retirement of Selective Service Director General Lewis B. Hershey, for example, was pieced together from bits of information given to him by several White House staffers. That method was not always so successful. During his career at the White House he prematurely announced the resignation of Ellsworth Bunker, the American Ambassador to South Vietnam, three times and the retirement of J. Edgar Hoover, the director of the Federal Bureau of Investigation, twice.

Rather once described the White House beat as being as journalistically dangerous as handling nitroglycerine daily. The always sensitive assignment became even more difficult after the election of President Nixon in 1968. Openly antagonistic toward the media, Nixon administration officials often deliberately misled reporters or ignored their requests for information. Although few journalists were spared the Nixonian scorn, many observers felt that Rather, considered by the administration to be a "Johnson Texas Democrat," had been selected as a scapegoat. Rather first incurred Nixon's wrath in the late 1960's for suggesting that the President was trying to control the flow of news. In April 1971 John Ehrlichman, one of the President's closest advisers, and H. R. (Bob) Haldeman, the White House Chief of Staff, personally accused Rather of inaccurate and biased reporting. Ehrlichman even requested that the journalist be reassigned to a less visible post. Some months later, intruders, reportedly members of the White House "plumbers," broke into Rather's Georgetown home and stole only his files. "They . . . have a journalistic goon squad operating inside [the White House]," Rather has said, as quoted in *New York* magazine (January 21, 1974). "The idea is to crowd you, to harass you when they can with phone calls complaining about pieces, complaining to other people during the broadcast. . . . If that isn't pressure, what is it? . . . What burns me up is that a certain amount of my check every month goes to paying these people's salaries."

Although Rather professed to be "doing the job [he was] assigned to do," veteran Washington media watchers noticed an increasingly subjective tone in the correspondent's reports. For instance, he indirectly condemned Nixon's refusal to campaign publicly in 1972 by closing a televised report with the words, "This is Dan Rather at the White House—with the Nixon campaign." After a Presidential reception for returning American prisoners of war in May 1973 he advised viewers that Nixon's speech was an attempt "to win public support for covering up some aspects of the criminal cases now under investigation." At a televised press conference held in conjunction with a meeting of the National Association of Broadcasters in Houston in March 1974, Rather was greeted by a mixture of jeers and applause when he identified himself before asking his question. Exploiting the situation, Nixon asked the reporter if he were "running for something." "No sir, Mr. President," Rather retorted. "Are you?" Many journalists, among them Philip Geyelin, the editorial page editor of the Washington *Post*, and John Chancellor, the anchorman of NBC-TV's nightly network newscast, were shocked by their colleague's "gratuitous" response. (Rather later acknowledged his error in judgment.) A dozen angry CBS affiliates immediately demanded his resignation and viewer mail ran heavily against him. Nevertheless, by June 1974, the highly respected Phillips-Sindlinger survey reported that audience confidence in him was increasing rapidly because "the tremendous impact of the Watergate scandal [boosted] public faith in CBS liberal newscasters."

As part of his daily coverage of the White House, Rather accompanied the President on his domestic and foreign travels, including his historic visits to the Mideast, the Soviet Union, and the People's Republic of China. In addition, he anchored dozens of CBS News special programs, such as *What's the Presidency All About?*, an examination of the Executive Office written especially for children; *A Conversation With President Nixon*, a candid person-to-person interview; *The Long War—Congress Vs. the President*, an analysis of the relationship between the two branches of government; and *The Mysterious Alert*, an investigation of the world-wide alert of American military forces during the October 1973 Arab-Israeli war. According to Sander Vanocur, a former political correspondent for NBC News and for the Public Broadcasting System, Rather had "done one of the most singularly outstanding jobs of any journalist covering the White House." In contrast, John J. O'Connor, the television critic for the New York *Times*, maintained that the record did not support the "dubious assumption that Rather was the best thing to hit White House reporting since the invention of the spiral notebook."

In *The Palace Guard* (Harper 1974), written in collaboration with Gary Gates, a CBS News staffer, Rather chronicled the political machinations culminating in the Watergate affair, which he has called "the worst political scandal in our nation's history." The meticulous reconstruction of the isolated Nixon White House centered on the roles of the President's most trusted and powerful aides, particularly gatekeepers Haldeman and Ehrlichman, and Dr. Henry A. Kissinger, the national security adviser and, later, Secretary of State. Commenting on what he called the "frustrating" book for the New York *Post* (November 11, 1974), Eric Redman groused that *The Palace Guard* was written "in the digressive manner of a self-important dinner guest who's confident of not being interrupted" and that it was studded with "cliches," "idiot-card ellipses," and "shorthand conclusions." Disagreeing with Redman, a reviewer for *Saturday Review/World* magazine (November 2, 1974) commended Rather and Gates for giving the written history of Watergate "a recognizable human element, a quality that has been singularly lacking in the high-minded literature thus far produced" on the subject. Shortly after its publication, the book leaped to the top ranks of the New York *Times*'s best-seller list, where it remained for more than four months.

Amid widespread speculation that the network, giving in to its affiliates' demands, was transferring Rather to a less sensitive post, the reporter was named anchorman-correspondent for *CBS Reports* on August 22, 1974. He was replaced at the White House by Bob Schieffer, the former Pentagon correspondent, Phil Jones, the reporter assigned to Gerald R. Ford during his Vice-Presidency, and Robert Pierpoint, the veteran Washington journalist. Rather's maiden effort for *CBS Reports* was *Castro, Cuba and the USA*, an in-depth interview with Cuban leader Fidel Castro—his first for American television in six years—and an analysis of Cuban-American relations. *Castro* and several subsequent broadcasts, including *Water May Be Dangerous To Your Health* and *Prescription: Take With Caution*, were partly completed before Rather joined the *CBS Reports* team. Broadcast January 31, 1975, *The Best Congress Money Can Buy*, an inside look at "the game of running for office," was Rather's first solo venture as both reporter and narrator. After previewing the documentary for *Newsday* (January 31, 1975), Marvin Kitman wrote: "Rather is the only person whom the network news system of journalism has produced since Edward R. Murrow who can conceivably supply the conscience missing from television news."

A longtime opponent of advocacy journalism, Rather nonetheless acknowledges that objectivity in news broadcasting, "like the Ten Commandments," is "a goal worth reaching for but impossible to live up to." Describing the average television newsman as a "generalist [who] knows a little bit about a lot of things," Rather has advised his colleagues in the electronic media to devote more air time to major stories, to stress investigative reporting, and to free the reporter from his technical and logistical responsibilities so that he can spend more time digging for facts. "I look at my scripts and know they wouldn't get past the wire service desk," he admitted to Thomas Collins in an interview for *Newsday* (December 20, 1973). "The central thing is fairness. You can include the hard news, weave in the background and even if necessary get in some analysis, but the main point is, are you fair and are you accurate?"

Described by one television critic as resembling "the average leading man in an average Hollywood movie," Dan Rather is a darkly handsome man with an unusually telegenic face. Although his demanding career leaves little time for recreation, he enjoys an occasional hunting or fishing trip. "I work about 110 hours a week," he told Leslie Bennetts in an interview for the Philadelphia *Bulletin* (March 8, 1974). "It will eat you up, but if it doesn't, you have a difficult time being good at it. I think you have to care that much." Rather and his wife, the former Jean Goebel, have two children, Dawn Robin and Daniel Martin. "If a truck runs over me tomorrow," he once said, "what I would really love to have someone tell my kids is that their father wouldn't buckle—not under Lyndon Johnson, not under Richard Nixon."

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REDDY, HELEN

Oct. 25, 1941- Singer
Address: b. Jeff Wald Associates, 9000 Sunset Blvd., Los Angeles, Calif. 90069

"I don't think of myself as a feminist," Helen Reddy has said. "I'm a singer who has had my woman's consciousness raised." As the singer and composer of "I Am Woman," the appropriated anthem of the women's liberation movement, Miss Reddy has become an unwitting symbol of feminism. Although she supports women's rights, she is not "a card-carrying women's libber." In show business since the age of four, the Australian-born singer was a vaudeville performer, radio actress, and hostess of her own television series before coming to the United States in the mid-1960's. In 1971 "I Don't Know How To Love Him," the first in a string of hit singles and albums that included nine Gold Records, launched her career as a recording artist. Among the awards collected by Miss Reddy are the NAACP's IMAGE award as the best female pop vocalist of 1973, the number one female pop vocalist award from *Billboard, Cash Box,* and *Record World,* the recording industry's three major trade magazines, and the 1973 artist of the year award from the Music Operators of America.

Helen Reddy was born in Melbourne, Australia on October 25, 1941 (some sources give her date of birth as 1942) to Max Reddy, a theatrical producer, writer, and actor, and Stella (Lamond) Reddy, an actress who for many years played a leading character in one of Australia's most popular soap operas. Helen Reddy's older sister, Toni Lamond, is an ingenue in musical comedies. At the age of four Miss Reddy made her stage debut at the Tivoli Theatre in Perth, as the youngest member of her family's vaudeville troupe. She sang, danced, and as she told one reporter, "handed the magician his hat." For the next ten years she performed with her family in theatres throughout Australia and on the radio, and by the time she was fifteen she was an established professional. "I had two things going for me," she has said. "I sang in tune and I had a tremendous ego." In addition to her theatrical training, she attended the public schools and, at her parents' insistence, a private boarding school in Melbourne.

After singing with a band at the Chevron Hotel in Melbourne, Miss Reddy became a regular on *In Melbourne Tonight*, a popular late-night variety and talk show in the late 1950's. She also appeared in the long-running television series, *Sunnyside Up*, and in 1960 she moved to Sydney as the star of her own weekly television show, *Helen Reddy Sings*. Despite her success in Australia, the young performer was determined to go to the United States. "I wanted to be a star—rich and famous," she explained to Dwight Whitney in an interview for *TV Guide* (July 21, 1973). "I *knew* I was going to be one. I'd seen those movies; everybody in the United States had two cars and a refrigerator, and I was determined to go there."

In 1966 Miss Reddy entered a national talent contest sponsored by a local television station. Chosen over 1,350 entrants, she won a trip to New York City, an audition with Mercury Records, and $400 in cash. When she arrived in New York several months later, however, she was denied an audition by the recording company, which was not in the market for female vocalists. To remain in the United States, she took whatever singing jobs she could get: in Irish bars in Greenwich Village; at weddings on Long Island; at private clubs in Connecticut; at resorts in the Catskills; at a veterans' hospital in New Jersey; and at several nightclubs in Montreal. "I got down to $12," she told Dwight Whitney. "That was it, I told myself. But it was also my birthday. Some friends I'd made in New York gave me a party. Turned out to be a fund-raiser—everybody contributed $5 a head—for me. . . . It was the night that changed my life. Jeff Wald crashed the party." Miss Reddy and Wald, a talent agent for the William Morris Agency, were married a few weeks later.

HELEN REDDY

With neither of their careers progressing in New York, Wald accepted a job as the talent manager for Mr. Kelly's, a Chicago nightclub, and his wife occasionally performed there as a warm-up artist. Acting as her agent, Wald arranged several guest appearances on the *Mike Douglas Show* and the *Steve Allen Show,* two of the most popular television variety shows of the late 1960's. Miss Reddy also cut her first single recording, "One Way Ticket," with "Go" on the flip side, but it sold only a handful of copies. Discouraged, the Walds moved to Hollywood, where Wald managed a stable of stars that included Tiny Tim, comedian George Carlin, and Deep Purple, the hard rock group. From time to time Helen Reddy worked at nightspots and county fairs in the Los Angeles area. To relieve her boredom, she enrolled at the University of California at Los Angeles and studied philosophy and psychology. "That was something I could live on—the nutrition of achievement," she told Starkey Flythe Jr., in an interview for the *Saturday Evening Post* (December 1974). "Taking those courses gave me a tremendous sense of accomplishment."

In March 1970 Flip Wilson, a guest host of Johnny Carson's *Tonight Show,* asked Miss Reddy to appear on the program. Impressed by her enthusiastic reception on television, the management of Capitol Records signed her to a contract. For her first recording she selected "I Believe In Music," one of her favorite songs, and for the "B" side, "I Don't Know How to Love Him," Mary Magdalene's affecting love song from the rock musical *Jesus Christ, Superstar.* The second side proved more popular with disc jockeys and radio listeners. Sales gradually snowballed until the record was an undisputed hit, with a place on the charts for twenty-two weeks. The follow-up album, *I Don't Know How to Love Him,* released in 1971, included the title song, Graham Nash's haunting "Our House" and "I Am Woman."

Prompted by her involvement with the women's movement, "I Am Woman" is an upbeat expression of that viewpoint. "I was looking for material that reflected the feminist consciousness, but there was nothing with anything positive to say," Miss Reddy told Ellen Cohn in an interview for a New York *Times* (June 24, 1973) profile. "I've always rejected songs like 'Take me back, baby/ I'm on my knees/ Begging you, please,' and 'I can cook up a mess of grits in three minutes' is not my concept of womanhood either. I'm a woman, I've experienced a lot of life, and one night I realized that I couldn't have survived unless I had been pretty strong. The lines 'I am strong/ I am invincible/ I am woman' just kept going over and over in my head." Ray Burton set her words to music and, against the advice of her record producer, who thought the song was too "butch," Miss Reddy included the number on her first LP. With the exception of a few women writers, the song was not mentioned by music reviewers.

About a year later, Mike Frankovich, the motion picture producer, used the song on the soundtrack of his film, *Stand Up and Be Counted* (Columbia 1972), a light-hearted but well-intentioned examination of women's liberation. Cashing in on the extra publicity, Capitol rerecorded the tune with an additional verse ("But I'm still an embryo/ With a long, long way to go/ Until I make my brother understand"). Released late in 1972, the record shot to the top of the charts, hitting the number one spot on *Billboard's* "Hot 100" in December 1972. Women accounted for 80 percent of its sales of more than a million copies. One of the few critics to denounce the record, Robert Christgau belittled its success as the "much-needed anthem" of "nascent feminists." "For all its timeliness it was a not-very-good record, over-orchestrated and over-written and dishonest both as propaganda . . . and as schlock," he wrote in the Long Island newspaper *Newsday* (April 23, 1973).

At the fifteenth annual awards ceremony of the National Academy of Recording Arts and Sciences on March 3, 1973 Miss Reddy was presented with a Grammy for the best female pop vocal for "I Am Woman," winning over such competitors as Barbra Streisand, Aretha Franklin, and Roberta Flack. She startled many viewers—and shocked some—when, in her acceptance speech, she expressed gratitude to her husband and manager "because he makes my success possible" and to God "because She makes everything possible." As she explained to Kay Gardella in an interview for the New York *Sunday News* (August 5, 1973), "I knew any feminist would understand what I was saying; it seemed like the only thing I could say that summed it up. . . . My personal religious belief is that God is a spiritual being without physical form and therefore God can be neither male nor female. . . . Certainly, I never meant to offend anyone." Although she received some letters upbraiding her for blasphemy, the reaction to her speech was generally favorable, especially from women.

Released while "I Am Woman" was topping the singles chart, the album *Helen Reddy* featured several songs written by such prominent male performers as Leon Russell, Randy Newman, John Lennon, and Van Morrison. In reviewing that LP for the New York *Sunday News* (January 16, 1972), Lillian Roxon commended Miss Reddy for her ability to interpret "a man's song . . . so that it gives you the most amazing insight into the way a woman thinks and feels." The album also featured one of Miss Reddy's compositions, "Summer of '71." The simple, autobiographical lyric is unique for a pop song because it describes the pleasures of female friendship ("We're out of our mescaline minds/ Digging that we seem to be three of a kind/ And having such a good time"). "This song was remarkable not only because it was so well done but because the subject matter itself was a breakthrough; women in pop music were supposed to relate to men," Ellen Willis noted in her retrospective review for the *New Yorker* (May 12, 1973). "It remains a largely undiscovered classic." But Miss Reddy no longer sings "Summer of '71" because of what she has called a "falling out" with one of the women mentioned in the song.

Although *I Am Woman*, Miss Reddy's third album, was criticized by several pop music reviewers for its conventionality, it quickly achieved Gold Record status, and subsequent releases were equally successful. "Delta Dawn" and "Leave Me Alone (Ruby Red Dress)" were singles that sold more than a million copies; *Long Hard Climb* and *Love Song for Jeffrey* were certified Gold Records shortly after their release dates. Her most recent hits are "You and Me Against the World," a duet for mother and child, and "Angie Baby," an unusual ballad about a young woman who lives in a fantasy world ("It's so nice to be insane/ No one asks you to explain"), and the album, *Free and Easy*. Although she has written dozens of songs, she has recorded very few of her compositions. "I don't pretend to be a Kris Kristofferson, but I think there is a definite place for my songs," she remarked to Starkey Flythe.

A tireless performer, Helen Reddy has maintained a full schedule of club and concert dates, including engagements at such posh night spots as the Deauville Star Theatre in Miami Beach, Florida and the MGM Grand Hotel in Las Vegas, Nevada. She did a number of one-night stands in small Midwestern towns and embarked on a fifty-two-city tour of the United States that culminated in her standing-room-only debut at Carnegie Hall in New York City. "I work very hard," she explained to Starkey Flythe. "I have a *need* to perform. I get very edgy if I haven't been on stage for a few weeks." Her sixty-minute act, which she once described as having "no costume changes, no special materials, no dancing boys, no motorcycles, just me," have been acclaimed by some pop critics. Of her week-long engagement at the Westbury Music Fair in April 1974 Robert Christgau wrote in *Newsday* (April 30, 1974): "Reddy's records give an inadequate account of her vocal accomplishments. On stage, stripped of orchestral mush and forced to flesh out the music herself, she imbues it with a surprising intensity. Her phrasing and melodic craft [are] more exact and more understated than that of any comparable singer of her generation. . . . Also crucial is her dramatic ability—even though it's impossible in a performer of such savvy, she does seem natural, and thus makes you believe what she's singing." Other critics have been less complimentary. "Reddy doesn't belong on stage," David Marsh carped in his *Newsday* (August 9, 1973) review of her performance at the Schaefer Music Festival in New York City's Central Park on August 8, 1973. "She'd be more comfortable in a feminist museum. . . . [She] isn't a good singer, her voice is flat, she has no range, and her phrasing is horrible."

A frequent guest for Flip Wilson, Carol Burnett, and Bill Cosby, Miss Reddy hosted the première of *Midnight Special,* NBC-TV's late-night rock music show in 1973 and the *American Music Awards Show* in 1974 and 1975. (At the first *American Music Awards Show* on February 19, 1974, she was named the top rock/pop female artist.) When, in 1973, she was tapped as the summer replacement for Flip Wilson, Miss Reddy became the fifth woman in television history to headline her own network variety program. She deliberately tailored her show to a young audience. "People I know feel shut out by television," she told one reporter. "What we're after is the young marrieds, the kids who are forced to stay home and watch TV." *When Flip Wilson Presents the Helen Reddy Show* had its première on June 28, 1973, New York *Times* television critic John J. O'Connor commended the "slickly packaged entertainment" for its "light and welcome accent on women."

For her motion picture debut, Helen Reddy selected *Airport 1975* (Universal 1974), a star-studded "disaster epic" about a mid-air collision between a light private plane and a 747 jumbo jet, in which she plays Sister Ruth, an eager nun who sedates the understandably hysterical passengers with a lilting song. In her mordant *New Yorker* (October 28, 1974) review, Pauline Kael described Miss Reddy's performance as "a simpering embarrassment" because "she makes the mistake of trying to act in a stay-on-the-treadmill-and-collect-your-paycheck TV movie." Despite the poor reviews, *Airport 1975* was a box office smash. "It's inoffensive to everybody," Jeff Wald told Tom Shales in an interview for the Washington *Post* (May 10, 1974). "She doesn't have to compromise anything she stands for to play the part. It is not a putdown of women. We're very careful about that."

Helen Reddy stands five feet three inches tall and weighs 107 pounds. Cut in a shaggy page boy by her husband's barber, her reddish-brown hair frames a long, narrow face. Offstage, she seldom wears make-up and prefers simple, off-the-rack clothes to haute couture. When he named Helen Reddy the "worst dressed woman of 1975," Mr. Blackwell, the fashion designer, facetiously suggested that she discard her "see-through sequins" for "very tailored slacks." Miss Reddy has a daughter, Traci, from her first marriage to an Australian musician, which ended in divorce, and a two-year-old son, Jordan, from her marriage to Jeff Wald. The Walds live in a $500,000, five-bedroom house in Hollywood Hills, California that has a billiard room, a motion picture screening room, and a fenced run for their two German shepherd dogs. The house is managed by a male housekeeper but, as the singer explained to one interviewer, "We didn't hire a man to make a point. George is a good housekeeper." In December 1974 Miss Reddy became a naturalized American citizen. "This is the best country in the world," she told newsmen after the ceremony in Los Angeles. "I've been all over the world and this is the country I feel is the freest. This is where I'm going to live for the rest of my life." To celebrate, she gave a free concert for 700 women inmates at the Los Angeles County jail.

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REID, CHARLOTTE T(HOMPSON)

1913(?)- United States government official
Address: b. Federal Communications Commission, 1919 M St., N.W., Washington, D.C. 20554; h. 1200 N. Nash St., Arlington, Va. 22209

The first woman to become a member of the Federal Communications Commission in more than twenty years, Charlotte T. Reid was named to the seven-man board by President Richard M. Nixon on July 2, 1971. When Mrs. Reid served for almost nine years as a conservative Republican Representative from Illinois beginning in 1963, she was esteemed by her Congressional colleagues for her candor and her diligence. One of twenty-five members of the "Key Issues Committee" headed by Senator John G. Tower, she served as a political adviser to Nixon and his Vice-Presidential running mate, Spiro T. Agnew, during the 1968 election campaign. Before entering politics, Mrs. Reid sang professionally and from 1936 to 1939 was the featured vocalist on *Don McNeill's Breakfast Club,* the popular NBC radio show.

The only child of Edward Charles and Ethel (Stith) Thompson, Charlotte Thompson Reid was born in Kankakee, Illinois, around 1913. The Thompsons eventually moved to nearby Aurora, Illinois, where Charlotte attended the public schools. Like her parents, she was musically talented and took singing lessons from a local voice teacher for several years. After her graduation from East Aurora High School in 1930, she enrolled in the teacher education program at Illinois College in Jacksonville, Illinois. In her spare time,

CHARLOTTE T. REID

she continued to study voice. "[I] never gave up the hope of singing professionally," she recalled to Hope Chamberlin in an interview for Miss Chamberlin's book, *A Minority of Members: Women in the U. S. Congress.* "I knocked on the door of almost every radio station in Chicago. I was told I had talent but needed experience."

Determined to devote herself full time to a singing career, Charlotte Thompson left Illinois College in 1932 without taking a degree. For a time she studied under Louise Gilbert, a noted Chicago voice coach, who gave her promising pupil free lessons. By making a number of singing commercials and by singing for little or no money on local radio stations, she gradually gained some exposure. Four years later she was chosen from more than 100 aspirants to be the featured vocalist on *Don McNeill's Breakfast Club,* the highly successful weekday morning radio show that emanated from Chicago. Singing under the name Annette King, she performed regularly on the program until shortly after her marriage to Frank R. Reid Jr., an Aurora attorney and a faithful *Breakfast Club* listener, on January 1, 1938. "Marriage and, eventually, motherhood replaced my singing career," she told Miss Chamberlin.

When Frank Reid Jr., the Republican nominee to the House of Representatives from Illinois' Fifteenth Congressional District, died of a heart attack in August 1962, the five GOP county chairmen in the district selected his widow as the party's candidate. Although Mrs. Reid's political experience was minimal, she proved to be an indefatigable and enthusiastic campaigner. With the support of retiring Republican Representative Marguerite S. Church, Mrs. Reid polled 63.3 percent of the votes cast in the recently reapportioned district to beat Democrat Stanley Cowen.

The only freshman Congresswoman, Mrs. Reid was sworn in on January 9, 1963. At a press conference following the ceremony, she said that she viewed her election to the House as "a chance to carry on for [her] husband." Although she refused to identify herself as a "representative of women" on the Hill, she told reporters she intended to hire an all-woman staff "not because [she] would not want a man in the office," but because women would "have a greater rapport." When questioned about her stand on legislation, she announced her intention to vote against increasing the membership of the House Rules Committee. "Since we are the minority party [in Congress], I feel that to upset the balance further would not be good," she explained.

During her first term in office, Mrs. Reid determinedly maintained a low profile. She made only three floor speeches—two in support of public funding of the National Cultural Center, now the John F. Kennedy Center for the Performing Arts, and one on the regulation of beef imports, a matter of some importance to her agricultural constituency. "As a freshman, I'm better off being seen and not heard," she said, as quoted by the New York *Post* (July 14, 1964). On the House floor she pressed for a diminished federal role in American government and a balanced budget. "My guiding principles on all questions are economy, decentralization of federal power and freedom of the individual," she explained to Charles Nicodemus in an interview for the New York *Post* (July 14, 1964). "Not too many bills offered today pass that check list."

A trustee of the National Cultural Center, she was criticized by some Capitol observers for her outspoken opposition to the use of federal funds for the project. "The original plan—to finance the center through public subscription—was best," she told Nicodemus. "It would have made the center belong more to the people." Because of her views, she tendered her resignation from the board of trustees, but her offer was rejected.

A hardworking and faithful party member, Mrs. Reid voted in accordance with her Republican colleagues in the Eighty-eighth Congress 94 percent of the time. She opposed 71 percent of the domestic legislation and 87 percent of the foreign policy programs presented by the Democratic administrations of Presidents John F. Kennedy and Lyndon B. Johnson. As one of the party regulars, she was chosen to keynote the state GOP convention in Maine and to address the first business session of the Republican National Convention in 1964. Furthermore, nineteen Republican candidates requested campaign assistance from the Congresswoman. Faced with a strong Democratic challenge in her own district, she declined the invitations of all but Charles A. Halleck, the House GOP leader, and Leslie C. Arends, the House Minority Whip.

In a well-organized, person-to-person campaign, Mrs. Poppy X. Mitchell, the Democratic nominee, accused Mrs. Reid of being unconcerned about vital social issues. Standing on her record, the incumbent continued to call for less federal interference in state and local government. "The freedom you save may be your own," she told voters at campaign rallies throughout the district. Although Mrs. Mitchell carried her home county, Mrs. Reid was reelected with nearly 104,000 votes, an impressive 58.4 percent of the votes cast.

Regularly returned to Congress by sizeable majorities, Mrs. Reid carefully tended to the needs of her constituents. She introduced legislation providing for an adequate supply of lead and zinc —metals in great demand by the flourishing small industries in her district. Mrs. Reid also favored price supports for certain agricultural commodities, such as wool, wheat, feed grains, and dairy products. In response to appeals from her conservative rural constituents, she introduced a Constitutional amendment permitting voluntary participation in prayer in the public schools. Appearing as a witness before the House Judiciary Committee, which considered the amendment in April 1964, Mrs. Reid contended that the exclusion of religious exercises in schools "encourages agnosticism and atheism."

Mrs. Reid opposed such antipoverty measures as the Economic Opportunity Act of 1964, the Rat Control and Extermination Act of 1967, and a food bill authorizing state and local food stamp programs. She voted against "demonstration city" grants for community renewal projects, federal assistance for home ownership and rental housing for low-income families, and increased aid to education. On the other hand, she favored a more equitable tax structure, automatic cost-of-living increases in Social Security benefits, aid to public schools undergoing court-ordered desegregation, and guaranteed federal payments to poor families. Charlotte Reid has supported consumer protection bills providing for "truth in lending" and for national vehicular safety standards.

Outraged by the steep rise in violent crimes, Mrs. Reid voted for the omnibus crime bill permitting widespread wiretapping and "no-knock" entries, for the Gun Control Act of 1968, and for block grants to the states to improve law enforcement. To curb campus demonstrations against the Vietnam war, she approved the Scherle amendment to a higher education bill denying federal loans to students who participated in antiwar protests. In August 1968 she made public the contents of a letter to Attorney General Ramsey Clark questioning the Justice Department's failure "to bring Stokely Carmichael to justice." Because of her concern "for the well-being of all law-abiding citizens of all races," Mrs. Reid asked Clark to take "strong action" against the black militant who "openly advocates the use of guns for murder and violence."

In December 1965 Charlotte Reid became the first member of Congress to visit the war zone in Vietnam since the beginning of increased American military participation in the war. At her own expense she visited the sprawling bases at Da Nang and Bien Hoa, the army outposts at Can Tho and An Khe, and the recently retaken villages of Cong My, Le My, and Hoa Luc. During her visit she made a special effort to meet soldiers from Illinois. In a report to her constituents after her return, she wrote that she could "honestly reassure [the relatives] that their sons and husbands felt it was their duty to be there and [that they] were determined to secure a lasting victory over Communist aggression."

On the floor of the House, Mrs. Reid approved supplemental military and economic assistance to Southeast Asia despite her opposition to the use of excise taxes to finance the war. It was unfair, she argued, to ask the "taxpayer to tighten his belt while . . . [the] federal government . . . let its belt out." An advocate of the military policies of Presidents Johnson and Nixon, she commended Nixon's efforts to achieve "peace with justice" in Indochina and fought House consideration of the Cooper-Church amendment prohibiting American military intervention in Cambodia without Congressional approval. Joining her like-minded conservative colleagues, she regularly denied proposed increases in foreign aid appropriations. The Americans for Constitutional Action, a conservative group, rated her performance at 96 percent while the liberal Americans for Democratic Action measured it at zero.

Although Charlotte Reid does not consider herself to be "true women's lib," she has often warned against underestimating the power of women in politics. Nevertheless, "lady legislators" are about as rare as whooping cranes, she told the League of Republican Women at a Lincoln's birthday luncheon in Washington, D.C. on February 6, 1967. However, the election of such Republican Senators as Charles H. Percy, Mark O. Hatfield, and Howard H. Baker Jr. in 1966, presaged, she said, "a brighter, more efficient, versatile, and energetic image . . . with which women will feel more at ease." Among the benefits of being a Congresswoman, she cited "the satisfaction of seeing some of your ideas enacted into law."

On July 2, 1971 President Nixon named Mrs. Reid to succeed Thomas J. Houser on the Federal Communications Commission. Nixon asked Houser to remain on the Commission until October 1, 1971 because the administration needed Mrs. Reid's support on several important measures before the House. Appearing in her behalf before the Senate Committee on Commerce's communications subcommittee, on July 22, 1971, Senator Percy testified to her qualifications for the post: "Having had a career as a radio vocalist, she is familiar with many of the operations of the broadcast industry from her own unique experience." Offering his "unqualified recommendation," Leslie Arends added, "I do not know anyone better qualified . . . to serve" on the FCC. Mrs. Reid, who was not questioned at the hearings, was approved unanimously.

Among the media observers who denounced the appointment was Norman Mark, who wrote in his Chicago *Daily News* column on July 8, 1971: "This is one of those semiobscure appointments that Presidents make and the public ignores until it is too late." Placing Mrs. Reid "slightly to the right of Marie Antoinette," he argued that because she had "consistently voted against the twentieth century," she was "seemingly unfit to judge the communications industry of tomorrow." Other commentators remembered that she had voted against the creation of the Public Broadcasting Corporation in favor of authorizing $5,-

000,000 to individual educational television stations. Defending her appointment in an interview for the *Christian Science Monitor* (December 27, 1971), Mrs. Reid told Lucia Johnson Leith, "I made hundreds of far-reaching and difficult decisions [in Congress]. If I bring nothing else to the Commission, I feel I bring the ability to weigh the merits and demerits of an issue and then come to a sound and fair conclusion."

A firm believer in media self-regulation, Charlotte Reid argues that "neither broadcasters nor advertisers want seven people in Washington to be arbiters of public consumption." In her opinion the FCC was not designed to act as a national censor. "What is acceptable in California may offend the Midwest," she explained to Pat Norman in an interview for the Akron (Ohio) *Beacon-Journal*, reprinted in part in *Variety* (March 28, 1973). "I turn off programs which offend me." The Commissioner favors restricting the equal time provision to elections for national office and opposes the prime time access rule which returned the lucrative 7:30-8:00 P.M. (EST) time slot to the local stations.

According to her critics, Mrs. Reid is inaccessible and uninterested in the regulatory problems or license challenges before the FCC. Her legal assistant, Roscoe Long, allegedly writes many of her speeches and formal opinions and occasionally advises her on a vote. Commenting on the Commissioner in the *Wall Street Journal* (October 25, 1974), Karen J. Elliott wrote: "[She] typifies many of her regulatory colleagues. She lacks apparent qualifications for the job and she doesn't display much interest in the work." In a recent survey of Washington media experts published by *The Media Report* (October 11, 1974), Mrs. Reid was rated the "least qualified" of the seven commissioners. Eleven percent of those questioned evaluated her competence and understanding of the issues as "good" while 65 percent rated it as "poor." Some network executives, however, have praised her conservatism and her "common sense judgment." On taking office, Mrs. Reid was assigned to the Interagency Civil Defense Committee, the Interagency Emergency Planning Committee, and the National Industry Advisory Committee. As the "Defense Commissioner," she is responsible for overseeing the use of the telecommunications network in the event of national emergencies. Her term expires on June 30, 1978.

A striking, youthful-looking woman, Charlotte T. Reid has dark hair and hazel eyes. She keeps her trim figure by playing golf and water skiing. Her favorite indoor leisure activity is knitting. Although she rarely sings in public these days, she read several inspirational verses for the flip side of Senator Everett M. Dirksen's *Gallant Men*, a patriotic record album released in September 1968. Mrs. Reid has four children: Patricia (Mrs. George Lindner), Frank R., III., Edward Thompson, and Susan. She maintains an apartment in Arlington, Virginia and a one-hundred-year-old home in Aurora, Illinois.

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REVEL, JEAN-FRANÇOIS

Jan. 19, 1924- French writer
Address: b. L'Express, 25 rue de Berri, Paris 8ᵉ, France; h. 55 quai de Bourbon, Paris 4ᵉ, France

With the publication in 1970 of *Ni Marx Ni Jésus* (*Without Marx or Jesus: The New American Revolution Has Begun*, 1971), Jean-François Revel, French intellectual and columnist for *L'Express*, demonstrated anew his extraordinary talent for iconoclasm and controversy. Having attacked the pretensions of French philosophers, *la gloire* of Charles de Gaulle, and even the attractiveness of Italian women, that provocative man of letters advanced in his most celebrated work the startling thesis that only the United States offers hope for a revolution that will save the world from self-destruction. To the European Left, which views the United States as reactionary, repressive, and racist and looks to the Soviet Union, Red China, or the Third World for revolutionary inspiration and initiative, his probing book has indeed seemed an "outrageous heresy."

Revel is the pseudonym of Jean-François Ricard, who was born on January 19, 1924 in Marseille, France, the older son of Joseph Ricard, an affluent importer-exporter, and France (Mathez) Ricard. The family had left farming two generations earlier to engage in trading. Revel has one brother, an officer in the French Army. Until the age of five, Jean-François lived with his family in the Portuguese colony of Mozambique. He attended the Lycée Périer in Marseille and Lycée du Parc in Lyon before going to Paris to study philosophy at the École Normale Supérieure and the Sorbonne. He eventually earned his advanced degree, *agrégation*, in philosophy.

During World War II, after making what he has called a "modest contribution" to the French Resistance, Revel became in mid-1944 a member of the Commissariat Régional de la République. In 1947 he accepted an appointment to teach philosophy in Algeria, where he soon came to realize that France could not retain its control for long. Before the end of his first year, he was dismissed from his post by the Governor General of Algiers because of his friendship with too many Algerian nationalists. Then, in Mexico from 1950 to 1952 he taught French literature at a French secondary school and institute in Mexico City and from time to time crossed the border to travel in the United States, a country that was beginning to intrigue him.

In his next teaching position, in Florence, Italy from 1952 to 1956, Revel gathered the information and impressions that he later set forth in *Pour l'Italie* (1958), which was published in the United States by Dial Press in 1961 with the title *As for Italy*. His witty and sometimes brutal deflation of the Italian ego spares neither the purported virility of the country's men nor the reputed charms of its women. Italian manners, restaurants, contemporary cultural life, and many tourist-seducing national claims all come under his withering attack. He is particularly critical of the sexually repressive attitude toward young women in Italy during the 1950's. Part of his irreverent book is a fictional and somewhat surrealistic account of the life of an upper-class girl named Sandra. The narrative gifts that Revel demonstrated here had been earlier tested in his novel, *Histoire de Flore* (1957; Story of Flora).

After returning to France in 1956, Revel taught philosophy first at the Lycée Faidherbe in Lille and then, from 1960 to 1963, at the Lycée Jean-Baptiste-Say in Paris. During his many years of teaching he wrote two books on philosophy, *Pourquoi des philosophes?* (1957; Why Philosophers?) and its sequel, *La Cabale des dévôts* (1962; The Cabal of the Devout). Although he gave up teaching in the early 1960's, he continued his work in philosophy with a three-volume *Histoire de la philosophie*. The first volume, on antiquity, was published in 1968; the second volume, on the Renaissance and the Neoclassical period, appeared in 1969; the third volume is in preparation. Doubleday and Company has announced its intention to publish an English translation of the entire work at a future date.

Another position that Revel had in Paris from 1960 to 1963 was chief literary editor for *France Observateur* (now *Nouvel Observateur*). In 1965 he became literary consultant for the publishing firm Éditions Robert Laffont, a post that he still holds. Revel made a significant contribution to literary criticism with his study *Sur Proust: Une Lecture non-conformiste de A la recherche du temps perdu* (1960; *On Proust*, Library Press, 1972). Controversial even in literary analysis, to which he imparts his own personal values, he argued against existentialist, Marxist, and other approaches to Proust's *Remembrance of Things Past* generally accepted by his compatriots. The book gave Revel the opportunity to display the impressive range of his reading, and some American readers were much interested in his discussion of similarities between Montaigne and Proust.

Since 1966 Revel has been literary editor of *l'Express*, a weekly news magazine for which he regularly writes a full-page column. That job has kept him in close touch with the political, economic, and social ordeals of present-day France. Becoming directly involved in politics, he once ran for office on a socialist ticket and he took part in the campaign that brought about the resignation in 1969 of Charles de Gaulle as President of France. *Le Style du Général*, written in 1959, was the first of his pamphlets attacking de Gaulle and Gaullism. Revel consistently denounced the popular view that de Gaulle's authoritarian regime would be able to reform the economic, educational, and administrative structure of France. Describing the General's political philosophy as archaic in many respects, he charged that, on the contrary, the pursuit of military and diplomatic prominence, which no longer equates with power, jeopardized the country's future.

JEAN-FRANÇOIS REVEL

As vehemently and captiously as he had earlier assailed myths about the Italians, Revel scored prevailing false notions about the virtues of his countrymen in *En France, ou la fin de l'opposition* (1965, In France, Or the End of Opposition; *The French*, Braziller, 1966). In his review for *Book Week* (May 1, 1966) Bernard Daniel Nossiter called the book a "sulfurous and ironic polemic" and observed that in Revel's argument "de Gaulle's Fifth Republic faithfully reflects the essential French political spirit—militaristic, xenophobic, authoritarian, and antidemocratic." Nossiter also called attention to the author's "Rabelaisian taste for overstatement." Another of Revel's political pamphlets, *Lettre ouverte à la droite* (Open Letter to the Right), appeared in 1968.

While visiting Canada in 1968, Revel, a champion of the right to dissent, was astonished by the large number of American draft evaders and deserters that he saw there. He was also struck by the quality and freedom of American television news coverage that reached Canada. More curious than ever about the United States, Revel made an extended visit in the winter of 1969-70 and again in August 1970. On his second visit he was the guest of the Center for the Study of Democratic Institutions, Santa Barbara, California, where he participated in a conference on structuralism, a trend in contemporary thought. During those two visits as he explored New York, Boston, San Francisco, and other parts of the country, Revel compiled material to support his hypothesis that a profound social transformation was taking place in the United States. When Judith Michaelson, who interviewed him for the New York *Post* (October 5, 1971), asked him how he researched the project, Revel replied, "No, I didn't talk to any political leaders. I just looked around, talked to people, to students. And in the twentieth century the information is pretty good, and I read a lot of your press and books."

Ni Marx ni Jésus (Neither Marx nor Jesus) became a hotly debated best seller in France in 1970 and was published in the United States by Doubleday a year later as *Without Marx or Jesus*. Revel begins with an extraordinary statement: "The revolution of the twentieth century will take place in the United States. It is only there that it can happen. And it has already begun. Whether or not that revolution spreads to the rest of the world depends on whether or not it succeeds first in America." Neither the Soviet Union nor Communist China will provide the model for a worldwide socialist revolution, Revel insists. They "represent a revolutionary failure," he argues, because they stifle freedom of expression and do not permit the individual to share in the exercise of power. A cardinal principal of Revel's thought is that authoritarian regimes cannot cope creatively with the problems of modern society. The necessary conditions for a world revolution are also lacking in the Third World, Revel believes. Bogged down by insufficient resources, administrative inefficiency, xenophobic nationalism, and unprogressive traditions (tribalism, caste system, and prohibitions against contraception), those developing lands cannot solve their economic problems.

The only revolution in modern history that has translated its ideals into reality and has significantly transformed society, Revel maintains, started in England in the seventeenth century and in the United States and France in the last part of the eighteenth century. That first world revolution served as a model for other lands. Despite all its failings, Revel asserts, the liberal revolution "was the only revolution ever to keep more promises than it broke, and to create a world that more or less conformed, or at least, was comparable to its original ideals." In his view, the revolution of the future cannot dispense with the achievement of the eighteenth-century revolutions. Liberalism must be surpassed but its legacy of freedom must be preserved.

According to Revel, the second world revolution, "the revolution of the twentieth century," must lead to the formation of a world government that would deal imaginatively with the problems that threaten human survival, such as nuclear weapons and overpopulation. Because the "historically accidental groupings that we call nations" endanger humanity, we must cease draining our energy in primitive, expensive, and self-destructive power relations and strive to create a world political order. That order he sees as the ultimate aim of the second world revolution.

America will provide the model for global revolution, Revel contends, because of its rate of economic growth and technological competence, "without which no revolutionary project can succeed." Unlike those who reject science and technology and retreat into mysticism, drugs, and a glorification of the nonrational, Revel warns that turning away from technology would cause America to sink into the ranks of the Third World. A second reason why the United States is conducive to a new revolution is that political freedom, a legacy of the first world revolution, is firmly entrenched in America. Freedom in the United States allows for the spread of new ideas and the rise of new movements. Revel ridicules those critics who see the United States as a protofascist country. While there are reactionary forces in America that threaten the rights of citizens, the key point, he insists, "is that in the United States those rights are defended more strenuously than elsewhere."

Besides technological skills and free institutions, a third condition makes the United States eligible to set the example for world revolution. As Revel explains, America is already "undergoing a revolution in behavior standards . . . [that] multiplies creative initiative in all domains, especially in art, life style, and sense experience—and allows the coexistence of a diversity of mutually complementary and of mutually alternative subcultures." The task ahead is to translate the social aspirations of the counterculture into a durable political revolution. While Revel offers no blueprint for change, he does reject nineteenth-century Marxist categories of the class struggle, questions the effectiveness of revolutionary violence, and has no patience with elements of the counterculture that preach mysticism at the expense of rationalism and technological advance.

In *Without Marx or Jesus*, as in his other writings, he debunked widely held myths, disdained doctrinaire thinking, and demonstrated a capacity for fresh approaches. Some critics commended him for highlighting what is most promising about American democracy and for confronting head on the blind anti-Americanism of European intellectuals. About a third of the book deals directly with France, which he reproaches for its social stagnation and intellectual complacency, using the progressiveness he finds among Americans as a whip against his countrymen. The American edition of *Without Marx or Jesus* carried an afterword by Mary McCarthy, who felt that what Revel had observed in the United States was reform rather than revolution. She also suggested that he was "an expressionless comedian," just pulling his little prank. Replying in a postscript, the author reiterated his approval of dissent, even in his own book, and by aligning Miss McCarthy with "the conservative Left," he seemed to attribute to her the type of self-congratulatory intellectualism he had assailed throughout his work.

A collection of Revel's principal articles for *L'Express* from 1966 to 1971 was published in *Les Idées de notre temps* (1972; Ideas of Our Time). His earlier collection, *Contrecensures* (1966), contained articles published between 1958 and 1966 on politics, religion, science, literature, and other subjects. Among Revel's hobbies are the history of art and gastronomy; his outdoor recreations are swimming and bicycling. He has brown hair and blue eyes, stands about five feet nine inches tall, and weighs about 160 pounds.

On July 26, 1945 he married Yahne Le Toumelin, and from that marriage he has two children, Matthieu and Eve. He and his first wife were divorced in 1965. By his second marriage, to Claude Sarraute in July 1967, he has a son, Nicolas. His present wife, the daughter of the French novelist Nathalie Sarraute, is a reporter for the paper *Le Monde*. Revel lives with his wife and children on the fashionable Ile-St. Louis in the Seine.

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RICHLER, MORDECAI (rich′lər)

Jan. 31, 1931- Canadian writer
Address: h. 218 Edgehill Rd., Westmount, Montreal, Quebec, Canada

"I'm a Canadian and a Jew, and I write about being both," Mordecai Richler summed up when interviewed for a cover story in the May 31, 1971 Canadian edition of *Time*. He is also an angry humorist—a moralist with a funny bone—who in excoriating the imposters, bigots, and materialists of society has spared neither Canadians nor Jews in his novels, of which *The Apprenticeship of Duddy Kravitz* (1959) and *St. Urbain's Horseman* (1971) are the best known. Having left Canada and the Jewish ghetto of his youth with marked eagerness, he spent many of his creative years outside his native land, returning a middle-aged prodigal in 1972. Richler's literary kinships are with the Angry Young Men who flourished in England in the 1950's and even more with the mordant comic writers of his generation in the United States, such as Philip Roth and Bruce Jay Friedman. Also the author of short stories, essays, and screenplays, Richler is a painstaking craftsman who achieves gusto and the impression of improvisation at the cost of prolonged reappraisal and revision.

Mordecai Richler was born to Polish-Jewish parents, Moses Isaac and Lily (Rosenberg) Richler, on January 31, 1931 in Montreal, Canada. He is the son of a junk dealer and grandson of a Hasidic rabbi and peddler who had emigrated at the turn of the century to escape the Polish pogroms and settled in Quebec. In Montreal's working-class Jewish ghetto that spread out from St. Urbain Street Richler spent his boyhood. His antihero, Duddy Kravitz, also began his no-holds-barred climb to financial security from that volatile district, occupied more recently by Greek immigrants. St. Urbain of the 1930's and 1940's sticks in Richler's imagination. He explained in his essay "Why I Write," collected in his *Notes on an Endangered Species and Others* (Knopf, 1974): "That was my time, my place, and I have elected myself to get it right."

When Richler was thirteen, his parents divorced, and to make ends meet his mother took in boarders and in summers ran a guest house in the nearby Laurentians, while he worked at odd jobs after school and waited table during the resort season, again much like Duddy. His formal education in Montreal progressed desultorily from the city's Hebrew Academy through Baron Byng High School to Sir George Williams University, where after two years it stumbled to a halt. He found the university mediocre and Canada stultifying. Degreeless, he left for Paris at nineteen, cashing in an $800 insurance policy his mother had paid for at 50 cents a week.

MORDECAI RICHLER

Years later Richler recalled the Paris of 1951-52 as his true university. "St. Germain des Près was my campus, Montparnasse my frat house, and my two years there are a sweetness I retain, as others do wistful memories of McGill or Oxford," he wrote in "A Sense of the Ridiculous," also collected in *Endangered Species*. American writers then living in Paris, such as his friends Herbert Gold and Terry Southern, shared the sense of the ridiculous that Richler sees as a sort of secret handshake of his expatriate fraternity—the way they recognized each other. He employed it later to turn the targets of his novels into preposterous figures of fun.

Although writing in large part from observation, Richler had not yet found his own voice in his first novel, *The Acrobats* (Deutsch; Putnam, 1954), set in a Spain of disillusioned expatriates, among them a homosexual, a nymphomaniac, a Jewish-American businessman, and a Canadian painter. It was a young man's book that Richler later admitted to be in some ways a pastiche of the writers he then admired: Malraux, Sartre, and Hemingway. The novel sold with disappointing modesty in England and America, but was translated into five languages. Jerome Stone in the *Saturday Review* (October 2, 1954) gave the author a B for effort, pointing out, "Mr. Richler isn't afraid of trying and, all in all, he tries pretty well."

In his next novel, *Son of a Smaller Hero*, Richler recreated, according to the London *Times Literary Supplement* (July 29, 1955), "the teeming streets, the frustrated passions, the furious inbred lives of Montreal's Jewish quarter." Richler has said that the book scandalized the Jews of Montreal, who saw themselves or their relatives in it. "What I chose to celebrate, they are ashamed of," he told a *Time* interviewer for the Canadian cover story. *Son of a Smaller Hero* was published in England by André Deutsch and Canada by William Collins Sons in 1955 but did not appear in the United States until ten years later in a New York Paperback Library edition. Meanwhile, Richler, who had come down with scurvy in France because of his impoverished diet, returned to Canada, had second thoughts, and departed in 1954 for England. He lived there for the next eighteen years, keeping in touch with Canada through twice-yearly visits.

Because he earned little money from his novels, Richler bought time to write more of them by turning out television and movie scripts. For three years he shared a flat in London with Toronto-born Ted Kotcheff, who directed one of Richler's most highly praised television dramas, *The Trouble with Benny,* a play with a Montreal setting, broadcast in Britain in 1959. Richler as screenwriter and Kotchell as director also collaborated on the film *Life at the Top* (Royal International, 1966), based on the sequel to John Braine's *Room at the Top.* Earlier Richler had worked on the final script of the screen version of the latter novel, which was released by Continental Distributing in 1959. Among his other screenwriting credits are *No Love for Johnny* (Rank, 1959), a drama about an opportunistic British Labour politician, and *The Looking Glass War* (Columbia, 1970), an adaptation of a John Le Carré spy story.

Besides becoming the subject of some of his essays, Richler's association with the London film world gave him material for *A Choice of Enemies* (Deutsch; Collins, 1957), a novel about Canadian and United States writers and directors exiled in England because they would not cooperate in the anti-Communist witch-hunts in Hollywood. Their encounter with a very different exile, a former Hitler Youth guilty of murder, is observed from the sidelines by a Canadian writer who had taught in an American university. In Graeme Gibson's *Eleven Canadian Novelists* (1973) Richler is quoted as explaining, "*A Choice of Enemies* dealt largely with left-wing bigotry, which at the time concerned me a lot. It was written during the whole McCarthy period when it was assumed that all bigotry was a right-wing monopoly."

With *A Choice of Enemies,* which a reviewer for the London *Times Literary Supplement* (October 4, 1957) called "thoughtful and lively," Richler seemed to be warming up for *The Apprenticeship of Duddy Kravitz* (Deutsch; Collins; Little, 1959), the first of the books only he could have written. An article about British television drama that he contributed to the *Twentieth Century* (March 1959) gives a clue to Richler's artistic intentions at that time. He complained of the timidity and milk and water liberalism of television, which did not dare present "a Negro whoremonger, a contented adulterer, or a Jew who cheats on his income tax, buys a Jag with his ill-gotten gains, and is all the happier for it." In other words, Richler opted for unadulterated reality—"to get it right" regardless of consequences. That approach laid him open to accusations of anti-Semitism—charges that he dismisses out of hand—for his portrait of Duddy as a young Jew in the late 1940's on the make by hook or by crook, mostly the latter.

As reported by Donald Cameron in *Conversations with Canadian Novelists—2* (1973), Richler sees Duddy, like the Hitler Youth in *A Choice of Enemies,* as part of his persistent attempt, running through all his novels, "to make a case for the ostensibly unsympathetic man." Richler's chutzpah portrayal was greeted by critical cheers. Edmund Fuller wrote in the Chicago *Sunday Tribune* (October 18, 1959), "A rasping humor pervades the book, most notably in the description of a bar mitzvah movie that is madly comic. This is a Canadian *What Makes Sammy Run?* It burgeons with its special talent and vulgar vitality." Florence Crowther agreed in the New York *Times Book Review* (October 25, 1959): "The total effect is as brash and blatant as a sports car rally—and as suggestive of power."

A *succès d'estime, Duddy Kravitz* sold only about 2,000 copies in Canada in its first year and even fewer in the United States. In that period Richler's most faithful readers were in England, but by the time the novel was filmed, it had become a high school textbook in Canada and sales there reached about 35,000 a year. Canada and its absent author conducted a repulsion-attraction relationship across the Atlantic during the 1950's and 1960's. In the opinion of many Canadian nationalists, Richler had sold out by living abroad. And Richler, although he had emotional ties to his native land, maintained a consistently internationalist view, pointing out, for example, that his own major literary influences had come from below the border. Moreover, he could not help carping at Canadian shortcomings.

Richler's opinions of what was absurd in Canada, particularly among the intellectuals and media stalwarts, surfaced hilariously in *Stick Your Neck Out* (Simon & Schuster, 1963; published in England by Deutsch and in Canada by McClelland with the title *The Incomparable Atuk*). Here Richler tells the improbable adventures of an Eskimo hipster and poet fallen among the literati. The enterprising Atuk makes money by keeping his relatives captive in a basement while they turn out fake examples of the primitive Eskimo art much in vogue.

Next turning to what eventually became his longest and most ambitious novel to date, Richler spent five years, with interruptions, on *St. Urbain's Horseman* (Knopf, 1971). At one stage he became so blocked that he put the book aside for nine months while he dashed off a slapstick, satirical novel, *Cocksure* (Simon & Schuster, 1968). Despite the title, Richler's hero, a decent, middle-of-the-road Canadian among Londoners swinging wildly from one faddish extreme to another, is not at all sure of himself. He is persecuted by a Jew who insists that he is anti-Semitic because he will not admit he is a Jew when he is not. Meanwhile, his wife is having an affair with Ziggy Spicehandler, who has changed his name from Gerald Spencer because Jews are "in." As quoted in the Washington *Post* (March 28, 1968), Richler intends the book to make a case for "that much abused man, the square."

The success of *Cocksure,* which the novelist Anthony Burgess called "a funny book, gorgeously so," gave Richler the confidence to return to *Horseman,* but he again bogged down. Thinking that he may have lived too long out of Canada, he took a post as writer-in-residence at his old university, Sir George William. He made no headway there on the novel, but bought time to postpone work on it. After returning to London his block dissolved and he finished the book in ten months.

Horseman's hero is Jake Hersh, who had appeared in an earlier Richler novel as a classmate of Duddy Kravitz and is now a television and film director living in London and haunted by nightmare insecurities that make his comfortable life seem to rest on thin ice. He is somewhat sustained by thoughts of the heroic exploits of his Cousin Joey (the horseman), who supposedly is tracking down a Nazi mass murderer but who is in reality a cheap crook. The thin ice does crack, and Jake is brought to trial on charges of sexual assault, framed by a German *au pair* girl.

In *Horseman,* which Richler and the critics agree is his best novel, he weaves together threads from his early life in the Montreal ghetto, his years among the London movie makers, and his knowledge of contemporary Canada gained on flying visits. Above all, the story is about Richler's own generation, which came of age in the 1950's and was squeezed between the heroic anti-Fascists who preceded it and the youth revolt that followed. Of his generation at mid-life, he once said, as reported in *Publishers' Weekly* (June 28, 1971), "Too young to have marched into gunfire in Europe, they were also too old and embarrassed, too fat, to wear the flag as underwear."

One of the reasons, Richler has suggested, that it took him so long to write *St. Urbain's Horseman* was that he attempted in that novel for the first time to treat English life realistically. Becoming aware that he did not actually know the English from the inside, as he did Canadians, he decided to return home. "I had to go back to my raw material," he told Clyde Haberman of the New York *Post* (July 27, 1974). "It was time to stop playing hooky." In 1972 he resettled in Canada.

From 1972 to 1974 Richler was visiting professor in the English department at Carleton University, Ottawa. After his return he became embroiled in a controversy with the Canadian Broadcasting Corporation, which commissioned a play from him and then cancelled it. Critics protested and the play, *The Bells of Hell,* was eventually broadcast early in 1974. The movie version of *The Apprenticeship of Duddy Kravitz* (Paramount), for which Richler wrote the screenplay, also appeared that year and caused further controversy because Duddy was played by an American, Richard Dreyfuss, rather than a Canadian actor. Rare for a Canadian film, *Duddy Kravitz,* which was directed by Richler's friend Kotcheff, attracted audiences in the United States and won first prize at the Berlin Film Festival. Its screenplay was nominated for an Academy Award in 1975, but failed to win an Oscar. The movie's success brought fresh attention to Richler's writing.

In addition to novels and screenplays, Richler is the author of short stories, some of which were published along with sketches in *The Street: A Memoir* (Weidenfeld; McClelland, 1969). As much to get away from the demands of his novels as to earn money, he contributes prolifically to magazines. His articles and essays have been collected in *Hunting Tigers Under Glass* (McClelland, 1968; Weidenfeld, 1969) and *Shovelling Trouble* (McClelland, 1972), as well as *Notes on an Endangered Species.* He has also written much literary criticism and is the compiler and editor of *Canadian Writing Today* (Penguin, 1970). His awards include the Canadian Governor-General's Award for Fiction in 1969 and 1972.

Mordecai Richler was married, for the second time, on July 27, 1960 to Florence Wood, a former Montreal model. They have five children, Daniel, Noah, Emma, Martha, and Jacob. Their present home is Westmount, a posh hillside district of Montreal. Richler is said to be warm and loyal to friends, rude to antipathetic strangers, and somewhat sardonic in press interviews. A quiet, intense man, he unwinds with poker and snooker.

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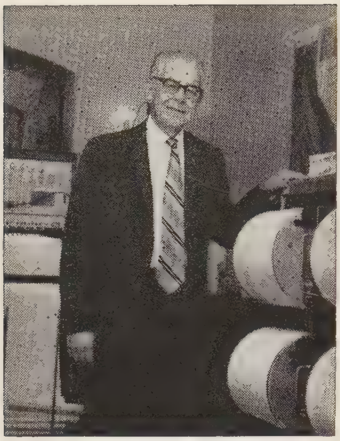
RICHTER, CHARLES FRANCIS (rɪk'tər)

Apr. 26, 1900- Seismologist
Address: b. 800 W. Colorado Blvd., Los Angeles, Calif. 90041; h. 594 Villa Zanita, Altadena, Calif. 91001

A pioneer in seismological research, Charles Francis Richter originated the Richter magnitude scale that measures the intensity of earthquakes, and his *Seismicity of the Earth,* on which he collaborated with Beno Gutenberg at the Seismological Laboratory in Pasadena in the late 1930's, has become the standard reference work in the field. Now professor emeritus of seismology at the California Institute of Technology, Richter keeps active by serving as a consultant to various industries and government agencies in California and by sitting on the Los Angeles Earthquake Commission, which was established immediately after the city's devastating quake in



CHARLES FRANCIS RICHTER

February 1971. "I don't know why people in California or anywhere else worry so much about earthquakes," the scientist said in a recent interview. "They are such a small hazard compared to things like traffic, which we have learned to live with. We must learn to live with the idea that we are likely to have earthquakes, especially if we live in California or Alaska."

Charles Francis Richter was born on a farm near Hamilton, Ohio, an industrial center near Cincinnati in the southwestern part of Ohio, on April 26, 1900. Nine years later the Richters moved to California, where Richter attended the local schools. As a member of his high school's natural history club, he enjoyed its camping trips into the southern California mountains. "Young people did a lot of walking in those days," he told Kate Holliday in an interview for *Field and Stream* (February 1973). "We went up the Arroyo Seco—it's now the Pasadena Freeway—or into the Los Angeles National Forest north of the city, sometimes for days, sometimes for weeks. There were a few primitive resorts in the forest but no roads. The only way you could get in was on horseback or on foot."

After graduating from Stanford University with an A.B. degree in physics in 1920, Richter enrolled at the California Institute of Technology in Pasadena, where he earned his Ph.D. degree in theoretical physics in 1928. Although his initial field of study was atomic physics, his career took a significant turn in 1927 when Nobel Laureate Dr. Robert A. Millikan, then president of Caltech, offered him a job in the Institute's Seismological Laboratory. Richter accepted and quickly immersed himself in geology and geography. Because he preferred to read scientific papers in their original languages, he audited numerous courses, including classes in French, Italian, Spanish, Portuguese, German, Russian and Japanese.

"I wasn't supposed to do routine work on earthquakes," he told Graham Berry in an interview for the *NRTA Journal* (May-June 1971). "But someone had to find out where they originated and how big they were, so I did it." Richter's attempt to make a qualitative assessment of the local intensity of earthquakes was hampered by the lack of an adequate method for measuring the magnitude of an earthquake at its source. The only existing yardstick was the so-called Mercalli scale named after the Italian priest and geologist Giuseppe Mercalli (1850-1914) who first devised it—a twelve-point, graduated intensity scale running from I ("not felt except by a few people under especially favorable circumstances") to XII ("extensive damage"). Working from all available earthquake records, Richter and his colleague, Beno Gutenberg, a German-born geologist and seismologist, compiled an exhaustive list demonstrating that southern California had more than 200 earthquakes a year.

To prevent a possible panic among Californians, Richter devised, in his words, "a partly arbitrary magnitude scale" to distinguish between large and small earthquakes. (He chose the term "magnitude" because of his interest in astronomy.) Adapting a method developed by Kiyoo Wadachi, a scientist at the Meteorological Observatory in Tokyo, Richter plotted the maximum seismographic deflections against the distance from the measuring instrument to the epicenter, or that point on the earth's surface directly above the origin of the quake. At Gutenberg's suggestion, he used a logarithmic scale for the deflections. Thus, a magnitude 6 earthquake indicates ten times more ground movement than a magnitude 5 quake, 100 times more than a magnitude 4 tremor, and 1,000 times more than a magnitude 3 shock. When the scale was published in 1935, it became the standard international measurement for temblors.

For the next two decades Richter and Gutenberg continued to work closely together. In the late 1930's they extended the application of the magnitude scale to large, deep-focus shocks, or all those that originate 185 or more miles below the surface, in all parts of the world. An analysis of the largest shocks recorded between 1904 and 1935 revealed that forty-nine of them had magnitudes of 7.5 or more, four of them of 8.5 or more. Some of the biggest earthquakes occurred in Ecuador and Colombia in 1906; San Francisco in 1906; Turkistan, now part of the Soviet Union, in 1911; Kansu province in China in 1920; Chile in 1922; and India in 1934. Because of the relatively narrow time span of the study, Richter doubted the general applicability of his findings. "The occurrence of ten shocks of magnitude 8.25 to 8.5 in thirty-two years is a somewhat questionable index of the frequency of large shocks," he wrote in an article for *Science* magazine (February 21, 1936). He added that in terms of energy released the countless "smaller shocks do not appreciably mitigate the strains which are released in the larger earthquakes, but must be regarded as minor incidents in and symptoms of the accumulation of such strains."

In 1941 the Geological Society of America published Richter and Gutenberg's *Seismicity of* *the Earth,* an analysis of the frequency and distribution of seismic activity. A revised edition was published by the Princeton University Press in 1954 under the title *Seismicity of the Earth and Associated Phenomena.* The paper was primarily intended to trace the relative seismicity of the earth and to identify the geological and geographical relationships of its principal zones of seismic activity. Based on the most accurate and extensive information available, Richter and Gutenberg concluded that every year there are "several hundred thousand" shocks "strong enough to be perceptible to persons in a settled area," that is, earthquakes of magnitude of 2 or more. Including aftershocks and "swarms of small shocks, the total may be well over a million," according to the two scientists. Of that number, about 100 shocks measuring 6 to 6.9 on the scale are potentially destructive, ten are considered to be "major" earthquakes, and one, registering magnitude 8 or more, is rated as a "great" earthquake.

After determining the location of the epicenters of all the quakes, Richter and Gutenberg divided the earthquakes into four geographical groups: the "circum-Pacific belt" that included the majority of shallow and intermediate shocks and all the deep-focus shocks; the "Mediterranean and trans-Asiatic zone" of shallow and intermediate shocks; several narrow, shallow-shock belts through the Arctic and Atlantic Oceans and the western Indian Ocean; and "scattered shocks or groups of shocks, all shallow." They found that although minor earthquakes can and do occur almost anywhere, few regions of minor activity have both historical and instrumental documentary evidence. Despite their similar distribution patterns, Richter and Gutenberg found no causal connection between intermediate shocks and volcanic activity because both are very likely caused by the same remote orogenic processes.

The two scientists warned geologists not to accept at face value maps showing the distribution of earthquake epicenters. "Such maps, unless studied with critical attention, are likely to give a distorted impression of the facts," they wrote. "Historical macroseismic data are in general available only for land areas, and are much influenced by the present and past state of culture in the districts affected." Richter and Gutenberg also improved travel-time curves for earthquakes and established the quantitative relationship between magnitude and energy.

In the mid-1950's Richter used the Mercalli scale to chart the likelihood of earthquakes ranging from intensity VI ("slight damage to poorly constructed buildings") through intensity IX ("considerable damage to well-constructed buildings") in the United States. Among the basic factors he considered were nearness to active faults, local geology, and temblor activity. The high intensity areas included northern California, New England, the Central Mississippi Valley, and a narrow strip extending from Montana and Idaho to Utah and Arizona; the lowest risk areas were parts of southern California and southern Florida, the Sierra Nevada, Klamath, and Siskiyou Mountains in the Far West, and mountainous regions in northwest Washington and Idaho. In interviews with the press, Dr. Richter was quick to point out that such mapping studies are purely speculative and often unduly emphasize populated areas because most historical data describe the effects of quakes on centers of population. "The estimates do not represent the probability of average-size quakes," he explained, as quoted in the Los Angeles *Times* (December 3, 1958), "but the maximum shock that could be anticipated over long periods of time." For example, southern California can expect an annual average of 200 small earthquakes and a great earthquake about once in every 100 years.

Although Dr. Richter feels that accurate forecasting of earthquakes remains only a remote possibility, he is convinced that the loss of life and property is largely avoidable. "Very few people are ever injured or killed by earthquakes as such," he told Robert C. Jensen in an interview for the Washington *Post* (March 26, 1969). "They lose their lives or are injured in the collapse of old and unsafe buildings which should be reinforced or replaced, or in fires which get out of control." To minimize earthquake damage, Richter recommends regionalization, or risk maps, government- and foundation-funded research into the effects of both major and minor earthquakes, automatic shutoffs in gas and oil pipelines and in electric cables, secure emergency water supplies, stringent building codes, and a thirty-story height limit on skyscrapers. "I am willing to believe that first-class engineers can design such structures so as to make them moderately safe, but my confidence has been somewhat shaken by recent, serious damage to tall, modern-type buildings in Venezuela in 1967 and in Japan in 1968," he wrote in an article for *Natural History* magazine (December 1969).

At Richter's urging, the city of Los Angeles tightened building code regulations to remove cornices, parapets, and ornaments in the early 1960's. Building department officials are convinced that those precautions helped to save many lives during the 1971 quake. Consistent with Richter's recommendations, state education officials requested that schools be constructed in clusters of small, single-story units specially built to resist horizontal shaking.

Richter recently acknowledged that the theory popularly known as "new tectonics" or "quake tectonics" has provided a comprehensive picture of earth movement. According to that theory, the earth's surface consists of several rigid plates in rotational motion relative to each other. Like many of his colleagues, Richter believes that the distribution of land masses, as explained by quake tectonics, lend credence to the older, slightly discredited theory of continental drift originated by Alfred Wegener, a German astronomer and meteorologist, in 1912.

A faculty member at Caltech since 1937, Dr. Richter was named an associate professor in 1947 and a professor in 1952. Except for the 1959-60 academic year when he was a Fulbright Fellow at the University of Tokyo, he regularly taught courses in seismology until his retirement in 1970. Over the years he developed a popular lecture course for geology students not planning to major in seismology or geophysics, stressing the working relationship between instrumental seismology and field observation. "Great harm is done by poorly trained men who hasten about in the field, observe a small part of the evidence, and publish premature conclusions which are actual obstacles to serious investigation," he wrote in his introduction to *Elementary Seismology* (Freeman, 1958), a textbook derived from his lectures. Among the subjects covered in the textbook are the nature of earthquake motion, the primary and secondary effects of quakes, seismic geography, earthquake insurance, and quake-resistant building construction. The book also includes descriptive case histories of major historical earthquakes, a selected list of seismological stations, a chronological bibliography, and a number of useful tables and charts.

Because seismology is a relatively young science, Richter advised his students to note the date of any earthquake in relation to the contemporary state of the science. "Not merely instruments, but also the whole background of information changes so rapidly that it makes an enormous difference, in terms of what we may expect to learn about it, whether an earthquake took place in 1850, 1880, 1910, 1930, or 1955," he explained. According to Richter, the science has frequently suffered from premature conclusions based on fragmentary data. In his opinion, "few seismologists have had the admirable tact of the Russian who wrote (his own translation), 'For lack of material we restrain ourselves from any kind of conclusion.'"

A genial, white-haired man, Charles Francis Richter stands five feet eight and one-half inches tall and weighs about 150 pounds. Friends have characterized him as "wise, often humorous, sometimes caustic." For recreation, he enjoys reading, listening to classical music, and hiking and backpacking in the Sierra Nevada Mountains, Yosemite National Park, and Kings Canyon National Park, areas he considers to be field laboratories for geology. "I've stripped backpacking down to the bone," he told Kate Holliday. "All I want for a campsite . . . is some sort of shelter, water nearby, and a level place to sleep. I skip the established campgrounds, because I don't want to occupy space which someone else could use, and because I don't want company. I camp in the *vicinity* of others, but not with them." His only luxury is a small pillow. Although he prefers to wander alone, Richter is well aware of the hazards facing an elderly, solitary hiker. Once, he routed an unusually curious brown bear by singing a bawdy song as loudly as he could. "That stopped him," he told Graham Berry. "He walked rapidly away, occasionally turning his head to give me a most disgusted look." To obtain immediate quake information, he keeps a laboratory seismograph in the living room of his Altadena, California home. He has lived alone since the death of his wife of forty-four years, the former Lillian Brand, in November 1972.

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RIEFENSTAHL, LENI

Aug. 22, 1902- Motion picture director and producer; photographer; former actress
Address: b. c/o Harper & Row, 10 E. 53d St., New York 10022; h. Tengstrasse 20, Munich 40, Federal Republic of Germany

Recognized as one of the most creative figures in the history of world cinema, the German film maker and former actress Leni Riefenstahl is known primarily for two documentaries she made under the Hitler regime—*Triumph of the Will,* about the Nuremberg Nazi party congress of 1934, and *Olympia,* a film of the 1936 Olympic Games in Berlin that many consider her masterpiece. Although she was officially cleared in 1952 of charges of complicity in the crimes of the Nazi regime, her alleged role as a confidante of Hitler and as a propagandist of Nazism has continued to provoke controversy. More recently Miss Riefenstahl has won distinction as a photographer, notably for her book *The Last of the Nuba* (1974), a photographic study of a little-known tribe in the southern Sudan. "I feel spontaneously attracted by everything that is beautiful," she told Michel Delahaye in a 1965 interview for *Cahiers du Cinéma.* "Whatever is purely realistic, slice-of-life, what is average, quotidian, doesn't interest me. Only the unusual, the specific, excites me. I am fascinated by what is beautiful, strong, healthy, by what is living. I seek harmony."

Leni Riefenstahl—whose full name was originally Berta Helene Amalia Riefenstahl—was born in Berlin on August 22, 1902, the oldest daughter of Alfred Riefenstahl, the owner of a plumbing engineering firm, and of Berta (Scherlach) Riefenstahl. From early childhood Leni was interested in painting, dancing, and gymnastics. "Until I was seventeen or eighteen, I read only fairy tales," she told L. Andrew Mannheim of *Modern Photography* (February 1974). "I didn't want to have anything to do with reality. We had a weekend house by a lake near Berlin, and I spent hours in the woods, watching trees, bushes, animals, beetles, and butterflies. I turned them into human figures, like Walt Disney. I always looked for a fantasy image in nature."

Her formal education took place at a Realgymnasium and at the Kunstakademie in Berlin. In 1919 she began to take dancing lessons, studying classical ballet with Eduardova and Jutta Klammt and modern dance with Mary Wigman. Her father, who wanted her to become a commercial artist, agreed to finance a solo dance recital on the condition that she give up dancing if she was unsuccessful. Her debut in 1923 brought her to the attention of Max Reinhardt, who engaged her for his Deutsches Theater in Berlin. Later she went on tour under Reinhardt's sponsorship, performing modern dances of her own creation in Zurich, Prague, and other European cities.

A knee injury abruptly ended Leni Riefenstahl's dancing career in 1924. While recuperating, she chanced to see a film directed by Dr. Arnold Fanck, a pioneer in the making of films set in the great outdoors. Fascinated by the splendor of its rugged mountain scenery, she contacted Fanck, who was so impressed by her potential as an actress that he made her a member of his team. "Fanck . . . became my professor and . . . taught me the fundamentals of my technique of *mise en scène*," she told Michel Delahaye. "I was the only girl on the crew. To start with, I had to learn to ski [and] to climb. . . . I also found myself somewhat involved in the camera work and at times collaborated with the directorial crew."

In her first film, *Der Heilige Berg* (The Holy Mountain, 1926), Fanck cast her as a young dancer turned mountain climber, a role he had written especially for her. She then appeared in the comedy *Der Grosse Sprung* (The Big Leap, 1927). For her next film she temporarily left Fanck's company to appear as the ill-fated Marie Vetsera in the historical drama *Das Schicksal derer von Habsburg* (The Fate of the Habsburgs, 1929), an obscure Austrian production.

The mountain drama *Die Weisse Hölle von Piz Palü* (The White Hell of Piz Palü, 1929)—her favorite among her early films—was codirected by Fanck and G. W. Pabst and also featured the aviator Ernst Udet. It was followed by her first sound film, *Stürme über dem Montblanc* (Storms over Mont Blanc, 1930), and the skiing comedy *Der Weisse Rausch* (White Frenzy, 1931).

After establishing her own motion picture production company, Leni Riefenstahl Studio Films, in 1931 Miss Riefenstahl, by now one of Germany's most popular actresses, starred in one more film directed by Fanck—*S.O.S. Eisberg (S.O.S. Iceberg*, 1932-33). She agreed to undertake the role after Fanck had vainly tried to find another actress with the required physical stamina and athletic skills. A joint German-American production, the film was shot on location in Greenland under the guidance of the Arctic explorer Knud Rasmussen. Miss Riefenstahl chronicled her early experiences as a film actress in her illustrated book *Kampf in Schnee und Eis* (Struggle in Snow and Ice, Leipzig, 1933).

For her first independent film, Leni Riefenstahl chose *Das Blaue Licht (The Blue Light*, 1932), based on a romantic folk tale of the Italian Dolomites, where it was filmed on location. She coproduced it with the photographer Hans Schneeberger and with the Hungarian writer Béla Balázs, with whom she collaborated in writing the script and who helped her to direct it. In the starring role of Junta, Miss Riefenstahl played a "child of nature" who is treated as an outcast by villagers because she alone knows the secret of a mysterious blue light radiating from a grotto high in the mountains and who is inadvertently brought to her death as the result of the blind rationalism of a city-bred young artist whom she loves. Although *The Blue Light* had only a modest success in Germany, it received a gold medal at the 1932 Venice Biennale and enjoyed a long run in Paris and London.

LENI RIEFENSTAHL

Some critics, notably Siegfried Kracauer in his *From Caligari to Hitler* (Princeton Univ. Press, 1947), have suggested that Leni Riefenstahl's *The Blue Light*, as well as the mountain epics in which she starred earlier, revealed proto-Nazi sentiments in their exaltation of "elemental forces" and their disdain for "corrupt" civilization. In any case, Adolf Hitler, who was among the admirers of Miss Riefenstahl's work, approached her in 1932 and asked her to make films about him and his movement once he attained power. In response to her argument that she was strictly an artist with little knowledge of political affairs, Hitler reportedly said that he wanted her to make films from an artistic rather than a purely propagandistic vantage point, thereby enhancing their popular appeal. Shortly after Hitler came to power in 1933, she made a film of that year's National Socialist party congress at Nuremberg, entitled *Sieg des Glaubens* (Victory of Faith), which was officially withdrawn following the 1934 purge of Storm Trooper chief Ernst Roehm and other Nazi leaders, and was apparently never shown in public. No prints of the film have been located to date.

Asked by Hitler to film the 1934 Nuremberg Nazi party congress, Miss Riefenstahl reportedly agreed to take on the project only on condition that she be given complete independence, without interference from Dr. Josef Goebbels' Propaganda Ministry. Recent interviews in which she asserted that *Triumph of the Will* (the title was coined by Hitler) was merely an artistically made documentary that objectively recorded a historical event seem to contradict her statement in her book *Hinter den Kulissen des Reichsparteitag-Films* (Behind the Scenes of the National Party Congress Film, Munich, 1935) that virtually every phase of the Congress was carefully staged for the cameras. Hitler's economic czar Albert Speer, who helped her to stage some of the scenes, recalled in his memoirs, *Inside the Third Reich* (Macmillan, 1970): "As the only woman officially involved in the proceedings she had frequent conflicts with the party organization. . . . The Nazis were by tradition anti-feminist and could hardly brook this self-assured woman, the more so since she knew how to bend this men's world to her purposes. . . . But the . . . party rally film . . . convinced even the doubters of her skill."

Miss Riefenstahl began the filming of *Triumph of the Will* in May 1934, with a staff of 120 persons. Thirty cameras, equipped with the latest wide-angle and telescopic lenses were made available to her, and special camera towers were erected in downtown Nuremberg and in the Luitpold Arena, where the 770,000 visitors to the rally assembled. According to Hamilton T. Burden (*The Nuremberg Party Rallies, 1923-39*, Praeger, 1967), "Riefenstahl made use of the melodramatic camera techniques of the 1920's silent movies, coupled with the dramatic effects of Wagnerian opera. A long 'overture' is played before the film begins. . . . Then an aerial view of the city of Nuremberg is seen. Endless marching columns of Storm Troopers appear, approaching Nuremberg for the rally. Hitler's plane is shown as it descends through the clouds to land at the airport."

The Berlin première of *Triumph of the Will* on March 29, 1935 is considered a landmark in motion picture history. David Gunston, writing in *Film Quarterly* (Fall 1960), called the film a "historical document of utmost importance" but added that "it could never have been made by anyone not fanatically at one with the events depicted." *Triumph of the Will* received Germany's Staatspreis in 1935, the gold medal of the Venice Biennale in 1936, and the Grand Prix of the Exposition Internationale des Arts et des Techniques at Paris in 1937. Although it was not shown in the United States before World War II, excerpts from it were included in the "Why We Fight" series of wartime indoctrination films shown to American servicemen.

At the request of the Wehrmacht high command, Leni Riefenstahl next made a short film, *Tag der Freiheit* (Day of Freedom, 1935), featuring the soldiers of Germany's traditional military establishment. No known prints survive. About the same time, she considered making a feature film based on Heinrich von Kleist's drama *Penthesilea*, about a queen of the Amazons in ancient Greek legend, but she shelved the project as her plan for making a film of the 1936 Olympic Games in Berlin began to take shape.

Aware that films of sporting events are often monotonous, Leni Riefenstahl was determined to create a work of art, emphasizing the excitement of Olympic competition and depicting the esthetic beauty and harmony of the human body in action. *Olympia*, as the film was titled, was divided into two parts—*Fest der Völker* (Festival of Nations) and *Fest der Schönheit* (Festival of Beauty). Officially authorized by the International Olympic Committee, the film was financed by Tobis-Film and produced by Miss Riefenstahl's own company, Olympic-Film GmbH., and financed by the government.

Aided by a crew of forty-five cameramen, the innovative Miss Riefenstahl recreated the atmosphere of ancient Greece for the opening scenes of *Olympia* and captured the highlights of the Olympics from varying perspectives. Cameras were mounted on steel towers, on balloons, in trenches, and in rubber rafts. A famous diving sequence was shot in mid-air and under water by a cameraman especially trained as a diver. For some of the events Miss Riefenstahl used slow-motion photography, a technique that she had learned from Fanck.

After completing the filming of *Olympia*, Miss Riefenstahl faced her most challenging task—the cutting of some 200 hours of film down to less than four—a process that occupied her for eighteen months. Before its release in April 1938, as part of the festivities for Hitler's forty-ninth birthday, Miss Riefenstahl published a book of photographs, *Schönheit im Olympischen Kampf* (Beauty in Olympic Competition, Berlin, 1937). *Olympia*, which was later also released in English, French, and Italian versions, won several awards for Miss Riefenstahl, including a Venice Biennale gold medal.

Despite the Hitler regime's official approval of *Olympia*, critics have found little evidence that Leni Riefenstahl made any effort to infuse the film with Nazi propaganda. Although Goebbels reportedly ordered her to play down the achievements of "non-Aryan" athletes, she impartially recorded the victories of all races and nationalities. In fact, the record-breaking feats of the great black American track star Jesse Owens are among the highlights of *Olympia*. Many critics have agreed with the assessment of David Stewart Hull in *Film in the Third Reich* (Univ. of California Press, 1969): "The individual spectator must make up his own mind on the political implications of the film, but it is hard to deny that *Olympia*, examined purely as *film*, is one of the most beautiful and exciting works the medium has produced." In 1948 the International Olympic Committee belatedly awarded Miss Riefenstahl a gold medal and diploma, and in 1955 a jury of prominent Hollywood film makers judged *Olympia* to be one of the ten finest motion pictures of all time.

During the winter of 1938-39 Miss Riefenstahl went to Hollywood to promote *Olympia* and was invited by Walt Disney to visit his studio, but was snubbed by most of the members of the film colony. On her return to Germany she resumed work on her earlier project, *Penthesilea*, but the outbreak of World War II compelled her to shelve it again. During the war, according to her account, Goebbels wanted her to make political propaganda films, but she refused.

In 1940 Leni Riefenstahl began work on *Tiefland* a nonmusical film version of the opera by Eugen D'Albert. The film, in which she took the starring role, that of a Spanish gypsy girl, and which G. W. Pabst helped her to direct, dealt with the familiar theme of "simple people living close to nature versus the self-indulgence and tensions of civilization." The filming was completed, against great odds, in 1944 at the Barrandov Film Studios in Prague.

At the end of the war Leni Riefenstahl was briefly held prisoner by the United States Seventh Army in Austria and was ejected from her lakeside villa at Kitzbuehel. Later she was imprisoned for a time by French authorities who confiscated her films and equipment. Her homes in Berlin and Munich were also seized by the Allies. In the period that followed she devoted her efforts to divesting herself of her reputation as a functionary of the Hitler regime, insisting that she had never been a Nazi, that she had been totally unaware of Nazi atrocities, and that her relationship with Hitler had been strictly professional. Dismissing as absurd some allegations that she had been Hitler's mistress, she told Budd Schulberg in a *Saturday Evening Post* (March 30, 1946) interview: "I wasn't his type. I'm too strong, too positive. He liked soft, cow-like women like Eva Braun." In other interviews she asserted that at one time she threatened to leave Germany because of her conflict with Goebbels, but that Hitler, seeking to avert a scandal, ordered a staged public reconciliation.

Although a Baden denazification court in 1948 adjudged Miss Riefenstahl to have been merely a "follower" of the Nazi party, rather than an activist, she continued to be blacklisted by the Allied occupation authorities. Unable to resume her film making career, she tried to obtain final clearance at intermittent court appearances over the next four years. A final verdict delivered in April 1952 by a West Berlin denazification court reaffirmed the 1948 ruling, declaring that Miss Riefenstahl had engaged in "no political activity in support of the Nazi regime which would warrant punishment." Her equipment and films were returned to her the following year, and in 1954 she finally released *Tiefland*, which was moderately successful in Germany and Austria.

In the 1950's Leni Riefenstahl planned several motion picture projects that had to be shelved, including one about Frederick the Great and Voltaire that she intended to make with Jean Cocteau. Having obtained information from the London Anti-Slavery Society about the prevailing slave trade in Africa, she took her first trip to that continent in 1956 to make a film titled *Schwarze Fracht* (Black Cargo). But a Land Rover accident that led to her hospitalization in Nairobi for two months, as well as other complications, prevented her from completing the project.

Ever since her 1956 visit to Africa, Leni Riefenstahl had been intrigued by primitive peoples, and when she later saw photographs by George Rodger of members of the Mesakin Nuba, an isolated tribe of some 8,000 in the Nuba Mountains, in Kordofan province of the southern Sudan, she was fascinated by their physical beauty and nobility. In 1962 she embarked on her second trip to Africa, becoming the first white woman to receive permission from the Sudanese government to visit the Nuba, and she attached herself to a German scientific expedition passing through the region.

She sought out the Nuba on her own, making friends with them, learning their language and customs, and recording on film their daily lives, their ceremonies, and their athletic contests. Between 1962 and 1969 she made several return visits to the Nuba, taking motion pictures as well as still photographs—some of which she sold to such magazines as *Life, Der Stern,* and *L'Europeo.* A large book of 126 of her color photographs, entitled *Die Nuba,* with a text that she wrote with help from scholars at the Max Planck Institute, was published by the List Verlag in Munich in 1973, and an English version, *The Last of the Nuba,* appeared in London in the same year. It was published in 1974 by Harper & Row in the United States. The book has been praised both for its artistic quality and as a contribution to anthropology and ethnology.

The London *Sunday Times,* which had previously published some of her work on a free-lance basis, commissioned Miss Riefenstahl to photograph the 1972 Olympics in Munich and later assigned other projects to her, including a series on the British rock star Mick Jagger. A two-part interview program on her life and work was presented on *Camera Three* over WCBS-TV in April 1973. On Labor Day weekend 1974 she was honored, along with Gloria Swanson and Francis Ford Coppola, at a film festival at Telluride, Colorado, where she was awarded the festival's silver medallion. She declined an invitation to take part in the "Women in Films" festival held in Chicago a few days later, after being warned that her appearance would be picketed. Miss Riefenstahl plans to go on additional photographic tours, to Africa and Asia, once she completes the editing of her film about the Nuba.

Leni Riefenstahl was married in 1944 to Peter Jacob, a major in the German Wehrmacht. The marriage ended in divorce two years later. A trim, handsome woman with penetrating blue eyes and blonde (formerly titian) hair, Miss Riefenstahl dresses modishly and appears decades younger than she is. Her apartment in Munich's Schwabing district is furnished with semi-antiques and adorned with artifacts and photographs from her visits to the Nuba. It also contains her archive of films, scripts, press clippings, and other items related to her career, as well as her collection of thousands of color slides. Among her creative interests are wildlife and underwater photography, painting, and graphic arts, and she is still a swimmer, skier, and mountain climber.

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RIVERA, GERALDO (MIGUEL (här-äl'dō rē-ver'ə)

July 3, 1943- Broadcast journalist; television personality; lawyer
Address: b. WABC-TV, 77 W. 66th St., New York 10023

"I think I'm the best reporter on television," Geraldo Rivera, who has been called "electronic journalism's first street fighter," said in a recent interview. The host of ABC-TV's biweekly news magazine, *Good Night, America,* and a crusading reporter for New York's WABC-TV's *Eyewitness News,* Rivera sees himself as adding "passion" to "the skepticism of Edward R. Murrow and the activism of Gabe Pressman." Trained as a lawyer, he began his broadcasting career in 1970, when he joined the staff of *Eyewitness News,* New York's most popular local newscast. A practitioner of advocacy journalism, the aggressive and flamboyant Rivera flouted conventional news gathering techniques to film an indictment of the concentration camp-like conditions at the Willowbrook State School for the mentally retarded. His Willowbrook exposé and his equally unflinching reports on drug addiction, migrant labor, and the institutional care of the elderly have earned him more than ninety awards in his relatively brief career, including two prestigious Alfred I. duPont-Columbia University citations and five Emmys.

Geraldo Miguel Rivera, one of several children born to Cruz Allen and Lillian (Friedman) Rivera, was born on July 3, 1943 in New York City. (Some sources give July 4 as his date of birth.) His father, a native of San Juan, Puerto Rico, worked as a cab driver, counter man, dishwasher, and kitchen helper; his mother, who was of East European Jewish extraction, was a waitress. Rivera commented on his unusual ethnic heritage in an interview for the *Christian Science Monitor* (April 3, 1974). "If you add them together, I'm actually a one man majority . . . in New York," he told Arthur Unger. "But, there are two distinctive identities and it was very difficult for me as a kid to handle them both. So, I guess I compromised by being one or the other at various times in my life." To protect their son from ethnic prejudices, the Riveras often used the surname "Riviera."

Rivera spent most of his childhood in Williamsburg, a decaying neighborhood in Brooklyn, but in 1950, the Riveras moved to Babylon, Long Island. At West Babylon High School, Geraldo was more interested in athletics and in street gang rivalries than in his studies. His grades were so poor that he had to take remedial courses in English and mathematics at New York City Community College before he could attend the Maritime College of the State University of New York. He eventually left school for a two-year stint in the Merchant Marine. On his return to the United States, Rivera worked briefly in a clothing store in Los Angeles, then enrolled at the University of Arizona. He recalls that period as the unhappiest years of his life. Painfully self-conscious about his Hispanic background, he emulated his WASPish classmates in a vain attempt to fit in. "Here I was, this little hood from New York with the Brooklyn Spanish-American accent," he told Deborah Haber in an interview for the New York Sunday *News* (September 10, 1972). "I wanted to be like them, to belong. So I said my name was Jerry Rivers and I did everything I could to please them. But they never accepted me."

After taking his B.S. degree in 1965, Rivera returned to New York City to attend Brooklyn Law School. To support himself and to pay for his education, he worked weekends and nights at an Alexander's department store and clerked for the Harlem Assertion of Rights and for Community Action for Legal Service. Because of his work for those two neighborhood legal aid organizations, Rivera decided to concentrate on poverty law after earning his J.D. degree in 1969. Following postgraduate studies as a Smith Fellow at the University of Pennsylvania, he signed on with the Legal Service Program of the Office of Economic Opportunity. Among his impoverished clients were the Young Lords, a militant Puerto Rican youth organization. In his first year of practice, Rivera tried fifty cases, most of them in the criminal court. "Poverty law is an endless chase," he told Deborah Haber. "You finish saving one mother's son and next day there are fifty more in trouble. There was no progress. I didn't *change* anything."

With the encouragement of Gloria Rojas, a television reporter, he applied for a job at WABC-TV, the American Broadcasting Company's flagship station in New York City. Its management, anxious to add a bilingual reporter to its news staff, immediately hired him. After undergoing three months of intensive training at Columbia University's Graduate School of Journalism, Rivera officially joined the *Eyewitness News* team in September 1970. *Eyewitness News,* a pioneer in on-camera camaraderie and in the team approach to broadcast journalism, is telecast weekdays at 6:00 P.M. and 11:00 P.M. and regularly receives the highest ratings of the local New York City newscasts.

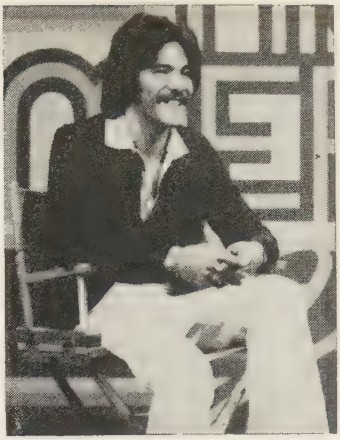
At first restricted to such routine assignments as circus parades and celebrity interviews, Rivera eventually graduated to hard news. The *Eye-*

witness News editors, impressed by his aggressive reporting and by his sizeable following among younger viewers, readily agreed when the reporter asked for more socially relevant, newsworthy assignments. One of his first special reports was "Drug Crisis in East Harlem," a three-part examination of the degradation of heroin addiction as seen through the eyes of three addicts and their terrified neighbors. Rivera himself was so moved by the plight of one addict that he wept on camera. Although some media critics condemned that June 1971 report as maudlin, the Associated Press Broadcasters Association honored it with its first place award for general excellence of individual reporting. "I don't think of my role as a conduit of information, but of feeling," Rivera told Julie Baumgold in an interview for *New York* magazine (August 7, 1972). "I'll decide if there is another side [to the story]. I trust myself implicitly. I'm the Everyman."

Acting on a tip from Dr. Michael Wilkins, a former Willowbrook employee, in early 1972 Rivera inspected the treatment facilities at the Willowbrook State School on Staten Island. In a manner characteristic of his later, self-styled "commando raids" on social welfare institutions, Rivera forced his way into the overcrowded wards to film untended, naked children, many lying in their own filth. *Eyewitness News* ran an unprecedented seven minutes of the film along with an interview with Dr. Jack Hammond, then Willowbrook's director, on the 6:00 P.M. broadcast. (T.V. news reports seldom exceed two or three minutes.) An outraged Rivera told his audience, "This is what it looked like, this is what it sounded like. But how can I tell you how it smelled? It smelled of filth, it smelled of disease, and it smelled of death."

In his follow-up report the next day, Rivera vowed to return to Willowbrook "again and again and again, until somebody changes things." By the end of the first week of daily reports, New York's Governor Nelson A. Rockefeller had restored approximately $25,000,000 to the slashed mental health budget and ordered the rehiring of 300 state mental health employees. Viewers donated money, clothing, and their time as volunteer aides. With $50,000 in unsolicited contributions, Rivera and Geraldine Fitzgerald, the actress, founded One to One, a charitable organization dedicated to replacing isolated institutions such as Willowbrook with small, community-based housing units. As cochairman of One to One, Rivera has directed the annual Central Park festivals for retarded patients and their volunteer "friends" and has hosted fund raising telethons and stage concerts starring such entertainers as Ann-Margret, Stevie Wonder, John Denver, and Judy Collins. Since the first One to One concert on August 30, 1972 the charity has raised more than $2,000,000.

Willowbrook: the Last Disgrace, a ninety-minute 1972 ABC News special based on Rivera's series of reports for *Eyewitness News* won a number of journalism awards, including the George Foster Peabody Broadcasting Award for public service and Emmys for excellence in individual reporting from the New York chapter of the Academy of Television Arts and Sciences. Rivera himself was deluged with television and motion picture offers, and the United States Information Agency honored him by producing *Geraldo,* a documentary on the reporter's life intended for Latin American audiences. Despite its built-in promotion, *Willowbrook: A Report on How It Is and Why It Doesn't Have To Be That Way* (Random, 1972), Rivera's personal account of the Willowbrook story, sold only modestly. Objecting to the book's "pat-myself-on-the-back stuff," I. S. Land wrote in *Library Journal* (June 15, 1972): "On the air Rivera was obviously touched, upset, and outraged. . . . The written words are as cold and as empty as the tile floors and the unlived lives of the children of Willowbrook."



GERALDO RIVERA

Because he believes that television viewers have become immune to statistics, Rivera ignores the traditional journalistic canon of objectivity, which, in his opinion, "is a word that was made up by some journalism professor." In his news reports he tries to go beyond the presentation of facts. "My role is . . . to take the facts and put them into some kind of perspective, to analyze them and then to advocate when it's appropriate some kind of movement, some change, something different, some new equation," he explained to Carol Burton in an interview for *Newsday* (March 31, 1974). For his story on drug-addicted newborn babies, Rivera and his camera crew visited New York City hospitals to film babies suffering from the agonies of withdrawal and to interview their mothers. Noting that few pregnant addicts receive proper prenatal care, he recommended that they be compelled to enter hospitals with special narcotics treatment facilities. Broadcast in prime time in January 1973, the much publicized *The Littlest Junkie: A Children's Story,* a thirty-minute documentary based on his *Eyewitness* reports, attracted a phenomenal 47 percent share of the viewing audience, the highest rating for a news special in local television history.

Other *Eyewitness News* special reports filmed by Rivera are "Migrants: Dirt Cheap," an investigation of the plight of migrant farm workers; "Tell Me Where I Can Go," a look at the forgotten aged in New York City; "Marching Home Again," a report on the hardships facing Vietnam veterans; "Barriers; The View from a Wheelchair," a study of discrimination encountered by the physically handicapped; and "Working Class Heroes," an insider's view of the life styles of blue collar workers. To lend authenticity to "Working Class Heroes," Rivera worked temporarily as a short order cook, a window cleaner, and a sanitation man. He ended each report with an appeal for additional investigation of the problems by governmental agencies and, if needed, for new legislation. "Sometimes, people don't want to see the kind of stories I report on because they're sad or ugly," Geraldo Rivera has said. "But these things happen just a stone's throw away."

In 1974 Rivera inaugurated *Eyewitness News*'s "Help 7" center, a consumer action bureau staffed by Fordham University law students and trained volunteers. Developed from *Help!*, his short-lived WNET-TV telephone ombudsman service, "Help 7" invites viewers to submit their consumer complaints. Since its inception the "Help 7" staff has answered hundreds of inquiries by mail or on the air. "With this kind of set-up, we don't have to walk away from a problem," Rivera has said. "Now we can keep the pressure on and use the coercive effects of the program to make changes."

Defiantly independent, Rivera has been known to reject assignments that he considers to be irrelevant and to fight for others. During the October 1973 Arab-Israeli war, for example, he ignored the station's manager's orders and appealed directly to the network for permission to cover the conflict. In an obvious disregard of station policy, he openly supported Senator George S. McGovern during the 1972 Presidential campaign. Believing his political opinions to be "a matter of free speech," he refused to stop campaigning for the Democratic candidate and instead took a leave of absence without pay until after the election.

Operating out of what his colleagues have called "Geraldo's Bodega," a large, crowded office in the basement of WABC-TV's headquarters on Manhattan's West Side, Rivera prepares his reports for *Eyewitness News*. His unorthodox methods include elaborate disguises and deliberately staged events. In one instance, he purchased a small amount of heroin from a local drug pusher to illustrate the availability of hard drugs on New York City's college campuses. The entire episode was filmed surreptitiously by his camera crew. Although critics complain that Rivera is biased and arrogant, Al Primo, the vice-president in charge of news for WABC-TV, contends that the reporter's sensitivity and personal commitment are journalistic assets. "He can still be shocked," Primo told Deborah Haber. "That works very much in his favor. It makes him different."

When ABC dropped the *Dick Cavett Show* from its late-night roster in 1973, network officials opted to fill the vacant 11:30 P.M. (EST) time slot with the *Wide World of Entertainment*, an assortment of made-for-television movies and special programs designed to attract the affluent, well-educated eighteen- to thirty-four-year-old age group, a prime target of advertisers. Recognizing Rivera's potential as a possible replacement for Cavett, they invited the journalist to host *Good Night, America*, a projected ninety-minute news magazine. His July 30, 1973 première featured updated reports on the conditions at Willowbrook and on the "littlest junkies" interviews with Senator Edward M. Kennedy and with Cesar Chavez, the maverick leader of the United Farm Workers, a look at the backstage preparations for singer-songwriter Carole King's Central Park concert, and a filmed montage of the Beatles' career that was produced by Chuck Braverman, the experimental film maker. The first segment gained a respectable 23 percent share of the audience in New York City and a 27 percent share in Los Angeles.

In later installments of *Good Night, America*, which became a regularly scheduled, biweekly series on April 3, 1974, Rivera carefully maintained a balance between celebrity interviews and well researched, news-pegged features on a variety of controversial subjects, including the legalization of marijuana, homosexuality, and amnesty for draft dodgers and deserters. In his retrospective review of *Good Night, America* for the New York *Times* (June 6, 1974), John J. O'Connor praised Rivera's "hard-hitting" and "impressive" reports but belittled his "embarrassing" and "generally undemanding, almost fawning" interviews with such celebrities as Jane Fonda, the actress and social activist, David Cassidy, the teen-age singing idol, and Hugh Hefner, the publisher of *Playboy* magazine.

A slim man of average stature, Geraldo Rivera has long, wavy, brown hair, brown eyes, and a thick mustache. His eclectic taste in clothing runs from flashy satin suits and mod outfits to T-shirts and blue jeans. He habitually wears several rings and bracelets. His favorite recreations include reading, ping pong, and such cerebral games as Scrabble and Risk. On December 4, 1971 Rivera married Edith Bucket ("Pie") Vonnegut, the daughter of Kurt Vonnegut, Jr., the novelist. (A previous marriage ended in divorce.) Before the Riveras moved to a West Side apartment in March 1973, they lived in a townhouse in the heart of the "shooting galleries" on Manhattan's deteriorating lower East Side to avoid charges that Rivera was "sneaking in to explain life in the ghetto." The Riveras also rent a summer house on Long Island.

Rivera is the author of two children's books, *Miguel Robles, So Far* (Harcourt, 1973), a semi-autobiographical story illustrated by his wife, and *Puerto Rico: Island of Contrasts* (Parents Magazine Press, 1974). He is currently writing a book about youngsters who overcome obstacles. Tentatively titled "A Special Kind of Courage," it is scheduled for publication in 1976 by Simon &

Schuster. He is also gestating a novel about the exploits of an enterprising "rock 'n' roll newsman" not too unlike himself. "I think that my life goal is to look back on the day before I die and say to myself, well, I achieved something significant," the reporter told Carol Burton. "It may be the Geraldo Rivera method of caring for the mentally retarded, you know, something like that."

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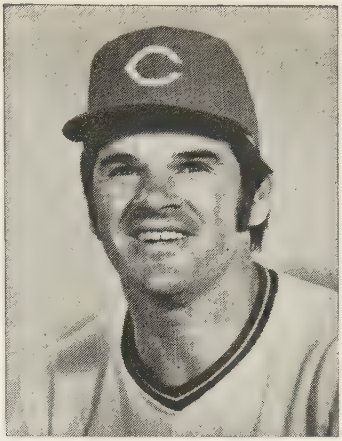

PETE ROSE

ROSE, PETE

Apr. 14, 1942- Baseball player
Address: b. Cincinnati Reds, 100 Riverfront Stadium, Cincinnati, O. 45202

Pete Rose is the field leader of the Cincinnati Reds, a team known as the Big Red Machine, because of its potent offense. On a club famous for its home run hitters, Rose hits mostly singles and doubles—but enough of them to win three National League batting titles. En route to his third title, in 1973, he collected more than two hundred hits for the sixth time in his career, and ten days before the season ended he broke the club record for the most hits in a single season, the mark of 219 set by Cy Seymour in 1905. Rose is the only active major leaguer to hit .300 for nine consecutive seasons, beginning with 1965. As of July 1975, his career average was .309. Rose was named Most Valuable Player of the 1975 World Series after his team defeated the Boston Red Sox, 4-3.

Rose's value to Cincinnati goes beyond his ability at the plate, however. He is the team's spark plug, the type of player who runs into outfield walls to catch a fly ball, slides into a base headfirst, and runs full-tilt to first base when he draws a walk; who can jar a lazy teammate with a few caustic words or push a less talented one to the limits of his ability with some judicious praise. It is with good reason that Rose is known around the National League as "Charlie Hustle," and that he can refer to himself as baseball's "only $100,000 singles hitter." Rose, formerly an outfielder, has been moved to third base, a change that should contribute to the lengthening of his athletic career.

Peter Edward Rose was born on April 14, 1942, in Cincinnati, Ohio. One of four children—two boys and two girls—he was raised in a comfortable middle-class atmosphere. He was drawn to sports early in his childhood, primarily because of his father, the late Harry F. Rose, whom he calls "the most important guy" in his life. Before becoming chief cashier at the Union Trust Company in Cincinnati, the father was a semi-pro football player of some note, an active participant in the game until the age of forty-two. "The first clear memory I have of Dad involves sports," Rose told Dick Kaplan of *Sport* (April, 1971). "I can still remember carrying the water bucket for his football team when I was only a little shaver. I could hardly handle the bucket, but I remember how proud I was that I was able to share such an important part of Dad's life."

"I guess I must have been about two when he started playing catch with me," Rose recalls. "He wanted me to share his love of sports, and I did. So help me, he never pushed me, never made me play when I didn't want to play, never forced me. He wasn't that kind of man. But like I say, everything was sports. Every Christmas I would get a new glove or a new basketball. Once, Mom sent Dad downtown to buy a pair of shoes for my sister. Instead, he came back with a pair of boxing gloves for me."

When he was nine Rose played organized baseball for the first time in the Knot Hole League, Cincinnati's equivalent of Little League. "Dad went up to my manager and struck a bargain with him," Rose told Bill Libby, author of *Pete Rose, They Call Him Charlie Hustle* (1974). "The only way Dad would let me play," he said, "was if the manager let me switch-hit." The manager agreed, with the ultimate result that Rose became the most accomplished switch-hitter in baseball. (While throwing only right, he bats both right and left.) The advantage of switch-hitting is that it gives one the ability to bat left-handed against a right-handed pitcher and right-handed against a left-handed pitcher.

In his formative years Rose was aided by instruction from his uncle, Buddy Bloebaum, a minor league player who later became a scout for the Reds. At Western Hills High School Rose played football as well as baseball, even though he weighed less than one hundred fifty pounds by the time he graduated. His father later recalled: "Pete was a great all-around athlete for a boy his size. Although he was short, he could dunk a basketball. And although he was not nearly the biggest kid on the field, he was one of the toughest. I remember in one of his [football] games he caught a punt and there were three guys on his back and he was carrying them. In another game he went thirty yards for a touchdown and eight guys had a shot at him." But baseball was his best sport, and after graduating from Western Hills Rose signed with the Reds for a $12,000 bonus.

His first stop was Geneva, New York, where Cincinnati maintained a farm team in the Class D Pony League. In eighty-five games he batted .277, a far from startling figure, and he committed thirty-six errors at second base. What saved Rose from almost instant failure was his spirit and hustle. Playing Winter Instructional ball in Florida, he caught the attention of the manager of the Reds, the late Fred Hutchinson. "That kid's going to make it in a hurry," Hutchinson told Gabe Paul, then general manager of the Reds. "He won't need too much grooming. This kid likes to play." Just as importantly, Rose was starting to grow—eventually to five feet eleven inches, 194 pounds.

Moved up to Tampa in the Florida State League in his second season, Rose started to make significant progress. He batted .331 for the season and committed just twenty-one errors. From Tampa he went to Macon, Georgia, in the Sally League. Again, Rose had a successful year, batting .330. It was there, too, that he first attracted attention with his head-first slides and continuous hustle, including running to first base when he was walked, a habit he picked up after seeing Enos Slaughter, the former star of the St. Louis Cardinals, do just that in a game against the Reds. Rose's manager at Macon was Dave Bristol, who later managed Cincinnati. "The first time I saw Rose I kind of sat back and watched him running all the time to everywhere," Bristol remembers. "I asked myself, 'Is he putting me on with all this razz-matazz, or is he real? Is it going to be like this all the time?' Well, it was."

In the spring of 1963 Rose was invited to Cincinnati's training camp at Tampa, Florida, but he was given little hope of making the team. However, one afternoon he remained at the ball park to watch the Reds in an exhibition game, even though he could have left early with the others who were not needed that day. Hutchinson spotted Rose and in the late innings inserted him as a pinch runner. Rose stayed in the game, which went into extra innings, and eventually he scored the winning run in a 1-0 Cincinnati victory. Later, when the Reds played the New York Yankees in an exhibition game, pitcher Whitey Ford and superstar Mickey Mantle watched as Rose ran around during pre-game practice. "I got a name for that thing," Ford said. "That's Charlie Hustle." The name stuck.

As the starting second baseman for Cincinnati in 1963, Rose batted .273 and was named the National League's Rookie of the Year, receiving seventeen votes from a panel of twenty sportswriters. As so often happens, he did not fare as well in his second season, which he finished with an average of .269. Cincinnati lost the pennant by one game and Hutchinson, suffering from cancer, had to step aside as manager.

During the winter of 1964-65 Rose played baseball in Venezuela, and his sustained performance provided the momentum for improvement in 1965, when he batted .312 (fifth best in the National League), had 209 hits, was the National League's second baseman in the All-Star game, and was named to the *Sporting News* All-Star team. The following season Rose collected 205 hits, batted .313, and again was named to the *Sporting News* All-Star team.

As good as he was at the plate, Rose's fielding needed improvement. At second base he made too many errors and had not mastered the art of pivoting expertly on the double play. In 1967 the Reds moved him to third base and used him occasionally in the outfield, and in 1968 he was assigned to the outfield full time by Dave Bristol, then the Cincinnati manager. "Every time you tell him you're going to move him to another position, he just grins and walks away," Bristol remarked to Ed Rumill of the *Christian Science Monitor* (May 15, 1968). "He just loves a challenge. A new challenge to him is like a Christmas present. He can't wait to see how it goes."

In June 1967 Rose injured his shoulder while making a diving catch of a line drive. He missed fourteen games and ended the season with just one hundred seventy-six hits, but his batting average was a healthy .301. In the outfield in 1968 Rose made just three errors and led the league in assists with twenty. After fracturing his left thumb in a diving catch he was out of the lineup for three weeks, but that season he collected 210 hits and for the first time in his career won the National League batting title, with an average of .335. In the voting for the league's Most Valuable Player he finished second to Bob Gibson, the pitching star of the St. Louis Cardinals. "I think I should have gotten it [the award]," Rose complained. "I don't believe a pitcher should be judged on the same basis of votes as the everyday player." He went on to explain that he feared his loss of the award might cost him the $100,000 contract he was seeking, but as it turned out, he did sign for more than $100,000 after holding out for a week into spring training. In becoming the highest paid player in the history of the Cincinnati ball club he also fulfilled his ambition "to be the first player who is not a twenty-game winner or a big home run hitter to make $100,000 a year." Rose did not win the MVP award in 1969, either, but he did repeat as the league's batting titlist, averaging .348, with 218 hits.

For all his personal achievements, Rose had yet to play with a pennant winner. That satisfaction came under a new manager, Sparky Anderson, in 1970. In that season, displaying awesome power and a balanced pitching staff, the Reds won the league's Western Division title by fourteen and a half games and then defeated Pittsburgh, winners of the Eastern Division, for the National League pennant. In the World Series against the Baltimore Orioles, they lost in five games. Rose's totals for the regular season in 1970 included a .316 average and 205 hits.

The Reds slumped in 1971, and so did Rose. His batting average dropped to .304 and he fell eight hits short of the 200-hit mark. In 1972 the Reds came back to win the Western Division title and then the pennant in an exciting five-game series with Pittsburgh. After Cincinnati's victory, manager Anderson said of Rose: "He's the leader—the guy who drove us through to the play-offs all season."

In the 1971 World Series the Reds lost to the Oakland Athletics in seven games. Rose managed only six hits in twenty-eight at bats, well below his season's average of .307. In 1973 Cincinnati won the Western Division title for the second year in a row and Rose won his third batting title. 1973 also marked the ninth consecutive season in which his batting average was .300 and it was the sixth season in which he had more than two hundred hits. (The major league record of nine seasons had been set by the immortal Ty Cobb.)

In 1974 Rose had 185 hits, fifty-five extra-base hits, fifty-one runs-batted-in, and a batting average of .284. His career totals in the same categories as of July 1975 were 2,500, six hundred, eight hundred, and .309. Rose holds the major league records for most hits as a switch hitter in one season (230) and most singles as a switch hitter in one season (181), both set by him in 1973. He established the National League record for highest fielding percentage for an outfielder (.9921) in 1974.

Pete Rose and the former Karolyn Ann Engle-hardt have a daughter, Fawn Renee, and a son, Peter Edward 2d. The family makes its home in Cincinnati. Rose takes an occasional drink, but he does not smoke. He once served as chairman of the Cancer Crusade in Ohio, and he has a number of outside business interests. On television he has done several commercials, the most popular of which is a hair-spray commercial in which a young lady invades the Cincinnati locker room, compliments Rose on his hair, then tells him to "work on the gut." At one time Rose had a crew cut, but he later let his hair grow relatively long. Otherwise, he has changed little over the years. As Cincinnati manager Anderson says:, "He's the most exciting player in the game today."

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ROWLANDS, GENA (jen'ə)

June 19, 1936(?)- Actress
Address: 7917 Woodrow Wilson Dr., Hollywood, Calif. 90046

Recognized as one of the great contemporary film actresses, Gena Rowlands attained belated stardom with what David Sterritt of the *Christian Science Monitor* (November 27, 1974) called her "mysterious and majestic performance" in *A Woman Under the Influence* (1974), written for her, and directed, by her husband, John Cassavetes. Although Miss Rowlands had won distinction with her acting in the Broadway drama *Middle of the Night* (1956), in a number of television productions, and in such earlier Cassavetes films as *Faces* (1968) and *Minnie and Moskowitz* (1971), her performances have been fewer than might be expected for someone of her stature. During the 1960's there was a dearth of female roles that were challenging enough to suit her; and on several occasions she interrupted her acting career to meet family demands. "I'm a very greedy person," Miss Rowlands told Tom Mackin of the Newark *Evening News* (July 23, 1967). "I want marriage, children, and a career. I want it all. Acting is only a small part of all the things I want to do."

GENA ROWLANDS

Gena Rowlands was born Virginia Cathryn Rowlands in Cambria, a small Wisconsin community originally settled by her great-great-grandfather and other Welsh immigrants. Her birthday is June 19; sources differ as to her age, but several give 1936 as the year of her birth. Her father, the late Edwin Merwin Rowlands, was a banker who owned oil property in Texas and served as a Wisconsin state senator. Her mother, Mary Allen (Neal) Rowlands, an amateur painter, now lives in Los Angeles, where she has been pursuing an acting career under the name Lady Rowlands. Miss Rowlands has a brother who is a United States Navy pilot, and a sister, both living in San Diego.

Relatives and acquaintances remember Gena Rowlands as a somewhat withdrawn child who loved books and enjoyed "making believe." As far back as she can remember, she had wanted to be an actress, and she credits her mother with instilling in her the courage and determination to reach that goal. "Looking back, I think my mother was a feminist, although not a liberationist or a militant," she told Sandra Shevey in an interview in *New Times* (March 7, 1975). "She thought that all choices should be open to you."

By the time Gena Rowlands was sixteen, she had lived with her family in Madison, Milwaukee, Houston, New York City, Washington, D.C., and Arlington, Virginia. After graduating from Washington and Lee High School in Arlington, she was persuaded by her father to enter the University of Wisconsin. She quit in her junior year, however, determined to become an actress. Following her mother's advice, Gena Rowlands went to New York City to enroll in the American Academy of Dramatic Arts, where she studied acting for about eight or nine months. While appearing in a student play there in late 1953, she met John Cassavetes, then an aspiring actor, who had graduated from the academy three years earlier. A whirlwind courtship culminated in marriage at the Little Church Around the Corner in New York on March 19, 1954.

Meanwhile, after leaving the academy, Gena Rowlands joined the Provincetown Playhouse, an Off-Broadway repertory company in New York's Greenwich Village. There she was made wardrobe mistress because, as she has recalled, she "knew one end of a needle from another," and also acted in ingenue roles. One of her performances there came to the attention of composer Irvin Graham, who signed her to act as narrator of the musical revue *All About Love* that he wrote with George Axelrod and Max Wilk, at the Versailles night club in New York.

Miss Rowlands' early acting assignments also included a role in a short-lived Off-Broadway production of *Dangerous Corners*; a tour with Melvyn Douglas in *Time out for Ginger*; and parts in such television shows as *Danger, Suspense, Martin Kane,* the Robert Montgomery show, *Studio One, Armstrong Circle Theatre,* and the *Philco Television Playhouse.* During a slack period she wrote "morally uplifting" texts for a series of crime comic books. She also appeared in Chicago and other cities in the role of Elaine with the national company of George Axelrod's *The Seven Year Itch.* Her performance was so effective that she was engaged in April 1954 to take over the role for the remainder of the show's Broadway run at the Fulton Theatre, ending in August 1955.

While playing a minor part in the 1955 *Goodyear Playhouse* television drama "Expendable House," in which her husband also appeared, Gena Rowlands was spotted by director Joshua Logan. He signed her for the feminine lead in his Broadway production of Paddy Chayefsky's *Middle of the Night,* which opened at the ANTA Theatre on February 8, 1956 and ran for 477 performances. Her portrayal of Betty Price, a young woman who becomes involved in a love affair with her much older employer, played by Edward G. Robinson, captivated the critics.

As a result of her Broadway triumph, Miss Rowlands was signed by Metro-Goldwyn-Mayer to a five-year contract, effective June 1957, to appear in two films a year, without having to undergo the usual formality of a screen test. "Gena Rowlands is the latest Broadway actress to walk through movieland's front door to stardom—without buildup, ballyhoo, or starlet treatment," Vernon Scott wrote in the Newark *Star-Ledger* (October 16, 1957). "Like Joanne Woodward, Eva Marie Saint, and Grace Kelly, Gena has an aristocratic look about her and an aversion to posing for cheesecake." Reviewing her motion picture debut, in the romantic comedy *The High Cost of Loving* (MGM, 1958), with José Ferrer as costar and director, critics noted Miss Rowlands' attractiveness and flair for comedy, and compared her with the late Carole Lombard.

But after one film, Miss Rowlands asked to be released from her MGM contract because she was pregnant with her first child. Commenting on that decision in the *New Times* interview, she recalled: "Friends said that I had lost my mind. They *begged* John to 'talk to me.' But nothing could dissuade me. For the first time, I was completely and utterly happy." Juggling her roles as wife, mother, and actress, Gena Rowlands helped her husband to run a school for nonworking actors that he had founded in New York about 1957, but she did not take part in his first major directorial effort, *Shadows* (1960), which originated as a project in one of its workshops. In 1960 she began to rehearse for a starring role, opposite Henry Fonda, in a Broadway production of Ira Levin's comedy, *Critic's Choice.* But she withdrew from the play after deciding that she was not right for the role, and despite her love for the Broadway stage, she has not returned to it since.

During the early 1960's Miss Rowlands again appeared in a number of television programs, including the *Alfred Hitchcock Hour, Dr. Kildare, Bonanza, The Virginian, Burke's Law, Kraft Suspense Theatre,* the Lloyd Bridges show, and the Bob Hope show. Her performances in the NBC-TV series *87th Precinct* during the 1961-62 season prompted a critic for *Show* magazine (October 1961) to write: "At least three of *87th Precinct*'s episodes are exceptional. These are the ones in which Gena Rowlands appears as Detective Steve Carella's mute wife, Teddy. Seldom does a quality that can be called 'haunting' come through a television screen. Even more rarely can a performance be called 'magical.' Gena Rowlands' work in *Precinct 87* is as close to both as you're likely to see in this medium."

Miss Rowlands also appeared in occasional films during that period, including *Lonely Are the Brave* (Universal-International, 1962), a better-than-average horse opera, starring Kirk Douglas; and *The Spiral Road* (Universal-International, 1962), a melodrama set in the jungles of Java. Although the latter was dismissed by most critics as uninspiring, Miss Rowlands, as the wife of a doctor (Rock Hudson), received some favorable notices from critics.

With her appearance in the film *A Child Is Waiting* (United Artists, 1963), Gena Rowlands began a fruitful professional collaboration with her husband that has endured for more than a decade. A semidocumentary study of retarded children at Pacific State Hospital in Pomona, California, where it was shot on location, the film was produced by Stanley Kramer and directed by John

Cassavetes, with Burt Lancaster and Judy Garland in the starring roles. Miss Rowlands received her share of acclaim for what a critic for *Variety* (January 16, 1963) called an "exceptionally vivid and convincing" performance in a supporting role as the mother of one of the institutionalized children.

In the mid-1960's as the birth of her second child approached, Gena Rowlands again relegated her career to second place while giving priority to family exigencies. "I decided to cut way back on my acting until my kids were in school," she told Paul D. Zimmerman of *Newsweek* (December 9, 1974). In 1967 she played the enigmatic widow, Adrienne Van Leyden, in the ABC television soap opera series *Peyton Place.* She also appeared in a supporting role in the detective thriller *Tony Rome* (Twentieth Century-Fox, 1967), with Frank Sinatra.

Eventually, Miss Rowlands resolved her family-work conflict by deciding to act exclusively in films directed by her husband. "With the pictures John made, I didn't have to make a choice," she told Paul D. Zimmerman. "We rarely went on location and, when we did, we packed up the whole family and traveled like a caravan of gypsies." Although Cassavetes' free-wheeling *cinema verité* style of film making did not appeal to all critics, and his early films failed to bring stardom to their performers, he offered her substantial roles at a time when such roles were scarce for women.

It was with his 1968 film *Faces* that Cassavetes persuaded his wife to return to the screen. Produced by Maurice McEndree and distributed by the Walter Reade Organization, *Faces* deals with the sexual and emotional frustrations and disintegrating lives of middle-aged suburbanites. The film took five prizes at the Venice Film Festival and three Oscar nominations, and Miss Rowlands was praised by critics for her portrayal of Jeannie, a high-class call girl—a role that Cassavetes had written especially for her. William Wolf of *Cue* (November 30, 1968) commented that she acted "superbly, without a trace of cliché."

Gena Rowlands next appeared in Cassavetes' *Minnie and Moskowitz* (Universal, 1971), in the role of a "WASP princess" involved in a romance with an aging Jewish hippie, played by Seymour Cassel. Like other Cassavetes domestic enterprises, the picture included several friends and family members in its cast, including Miss Rowlands' mother, who made her screen debut as Minnie's mother. John Cassavetes himself appeared in a cameo role, as Minnie's married lover. Critical opinion of the film was again divided, but Miss Rowlands won adulatory reviews for her portrayal of Minnie and was voted runner-up as best actress of 1971 by the New York Film Critics. A rare dissenting note was struck by Stanley Kauffmann, who wrote in the *New Republic* (January 22, 1972): "I simply can't share Cassavetes' estimate of Gena Rowlands . . . as actress and star. So his idolatrous use of her becomes for me a matter of private life made public." Most critics, however, tended to agree with the assessment of Jay Cocks (*Time,* December 27, 1971), who credited Miss Rowlands with bringing "a poignancy and complexity to Minnie that makes hers one of the memorable performances of the year."

The birth of Miss Rowlands' third child made her decide to stay out of the limelight again for a period of time. She returned to the screen to act in her most challenging role, that of the frenetic housewife Mabel Longhetti who is victimized by the standards of a *macho* society, in Cassavetes' *A Woman Under the Influence* (1974). Produced by Sam Shaw for Faces International Films, the film costars Peter Falk as Mabel's loving but emotionally shallow construction-worker husband and features Lady Rowlands as her mother. Cassavetes created the script for *A Woman Under the Influence* when Miss Rowlands asked him to write a vehicle for her to return to the theatrical stage. The role turned out to be so demanding, both physically and psychologically, however, that the actress realized she would never be able to play it night after night. Cassavetes therefore rewrote it as a film script.

Miss Rowlands created the role of the housewife who breaks down emotionally by remembering women she had known who have had breakdowns, by drawing on what she called the "little crazy" touches in her own makeup, and by seeking out the kind of cheap, out-of-date clothing she imagined Mabel would wear. She denies that the character is a copy of her own personality, although she thinks she may have provided a "rough outline" for the part. She sees Mabel as something of a prototype of women in American society, in that she is "trying to be perfect, to be totally pleasing" to her husband. "I believe women do try to please their men in our society, so completely that they either lose their identity as women or go overboard and break down emotionally," she told Charles Higham (*New York Times,* April 6, 1975). "I wanted to sum up the whole national way of life for women."

Reviews of Miss Rowlands' performance were predominantly favorable. Joseph Gelmis of *Newsday* (October 27, 1974) found that she "reaches Chaplinesque stature as a sad-comic figure"; Frank Rich, writing in *New Times* (December 13, 1974), commented that "Mabel's long day's journey into madness has the kind of power that can rip your guts out"; and Nora Sayre observed in the New York *Times* (October 14, 1974) that her style "shows a kinship with that of the early Kim Stanley or the recent Joanne Woodward" but that "the notes of desperation are emphatically her own." Among the minority of critics who commented negatively on her performance was Pauline Kael of the *New Yorker* (December 9, 1974), who conceded that it was "enough for a half dozen tours de force, a whole row of Oscars," but added that "nothing she does is memorable, because she does so much." Gena Rowlands' Mabel earned her a nomination for an Academy Award as best actress of 1974, a citation from the National Board of Review of Motion Pictures, and a Golden Globe award.

Some Hollywood writers have suggested that the tempestuous marriage in *A Woman Under the Influence* was modeled after the real-life marriage of Gena Rowlands and John Cassavetes. Although Miss Rowlands denies that, she concedes that some of the squabbles that she and her husband have engaged in may have supplied the germ for the idea. The Cassavetes live with their three children, Nicholas, Alexandra, and Zoe, in a seven-bedroom home in the Hollywood Hills, where they enjoy entertaining guests. Commenting on her husband in the *New Times* interview, Miss Rowlands told Sandra Shevey: "Other people look squinched up next to him. It's the attraction of the Anglo-Saxon to the Greek, I suppose. Anyway, he's my Mediterranean madman, and I wouldn't have it any other way."

An elegant, silvery blonde, five feet six inches tall and weighing 118 pounds, Gena Rowlands was rather rapturously described by Tom Mackin in the Newark *Evening News* (July 23, 1967) as "one of the world's most beautiful women," who "walks like a tiger and moves with the grace of a woman to the manor born." Her extracurricular interests include playing the piano, painting, sculpturing, swimming, tennis, and astrology. Her personality is reportedly the antithesis of that of her tempestuous husband. Lael Herzog of *Quest* magazine (July 1969) found her to be a "warm, vivacious woman" who is "thoughtful and articulate." Others have noted that she "radiated gentleness" and have referred to her "glacial intensity" and her "inscrutable," Giaconda-like smile. The often waspish Louella Parsons saw in her "such a happy human being that you might easily say she has an inner glow—a woman whose life is rich and fulfilled with her marriage, motherhood, and . . . career."

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RUSH, (DAVID) KENNETH

Jan. 17, 1910- United States Ambassador to France

Address: b. American Embassy, Paris 8ᵉ, France; h. 41 rue du Faubourg St. Honoré, Paris 8ᵉ, France; North Manursing Island, Rye, N.Y. 10580

Topping the series of important, prestigious, and diversified titles that Kenneth Rush has held since the Republicans gained power in Washington in 1969 is that of United States Ambassador to France, by the appointment of President Gerald R. Ford in September 1974. Rush had entered government service soon after the Presidential inauguration of his longtime friend Richard Nixon, who chose him to become Ambassador to Germany. A lawyer by training and an industrial administrator, or corporation executive, by experience, Rush acknowledged that he lacked credentials in diplomacy, but once he had demonstrated his effectiveness as a negotiator, he pointed out, "I managed to become president of Union Carbide and I hadn't studied any chemistry either." Later he won respect as a dependable, capable statesman of stature in the Washington offices of Deputy Secretary of Defense, Deputy Secretary of State, and Counselor to the President for Economic Policy.

David Kenneth Rush was born far from his family's Tennessee home, in Walla Walla, Washington on January 17, 1910, while his parents, David Campbell and Emma Kate (Kidwell) Rush, were on a year's journey through the West. Primarily of English descent, Rush claims a lineage that also includes Scotch, Welsh, and Irish stock. His ancestors settled in America before the Revolutionary War, and long before the Civil War some members of the family moved to Tennessee. His parents had always lived in Greeneville, in the eastern corner of that state, where his father had a farm. They returned to their home in Greene County when Kenneth Rush was eight weeks old. About two years later his father died, leaving his mother, a schoolteacher, to raise the children, who, besides Kenneth, included his brother, William L. Rush, and his sister, now Lanthe Rush Campbell.

At the age of sixteen, after attending both Doak High School and Tusculum Preparatory Academy in Greeneville, Rush completed his secondary school education. He worked his way through the University of Tennessee by waiting on tables, majored in history, was elected to Phi Beta Kappa, and graduated with the B.A. degree in 1930. "I've always been a deep student of history and law; it never occurred to me to be anything but a lawyer," he told Andy Soltis in an interview for the New York *Post* (June 8, 1974). He enrolled in Yale Law School, where he edited the law journal and earned the LL.B. degree in 1932. Becoming a corporation lawyer in New York City had not been among the ambitions of the young Southerner, but because of the job scarcity brought on by the Depression, he decided to accept an offer from Chadbourne, Stanchfield & Levy, a Manhattan firm with which he was associated from 1932 to 1936. Then for five months, beginning in April 1936, he was employed as a lawyer with Union Carbide and Carbon Corporation in New York.

At the start of the next academic year, in September 1936, Rush joined the faculty of Duke University Law School as assistant professor. One of his students was Richard Milhous Nixon, with whom he began a lasting friendship. Before the summer of 1937 Rush had to make a crucial decision between two career opportunities, to accept either a full professorship at Duke—an especially tempting offer for a twenty-seven-year-old teacher—or a job with Union Carbide Corporation that would very likely lead to an executive position. He often tells the story of the day he wrote a letter of rejection to the chemical company and stood at the mailbox, letter in hand, hesitating. "Then I thought of all the wonderful things in life that might pass me by," he has recalled. He tore up the letter and returned to New York.

After two years in the legal department of Union Carbide, the country's second largest chemicals producer, Rush moved up to a vice-presidency. In 1954 he was also put in charge of international, ore, and nuclear groups, a responsibility that he fulfilled until 1964. He had meanwhile, in 1961, advanced to the office of executive vice-president and in 1966 became president. Over the next three years he served in addition as a member of the executive committee and as chairman of the general operating committee. He had been a director of the corporation since 1958. As reported in *Business Week* (June 1, 1974), Rush's presidency at Union Carbide "was overshadowed by Birny Mason Jr., who as chairman and chief executive officer presided over the company's colorless committee-type management." In other business affiliations Rush held directorships in the American Sugar Company from 1962 to 1969, Bankers Trust Company from 1966 to 1969, and Bankers Trust New York Corporation from 1966 to 1969. He also served as director and chairman of the board of the Manufacturing Chemists' Association, Inc., in 1966-67.

A few months after his inauguration in January 1969 as President of the United States, Richard Nixon summoned Rush to Washington from his home in Rye, New York and named him Ambassador to West Germany to succeed Henry Cabot Lodge. Rush's appointment to Bonn, where he presented his credentials in July, came at what appeared to be a difficult period in American-German relations. The Christian Democrats, after two decades of dominance, lost power in the October 1969 elections to Willy Brandt's Social Democrats, whose friendly attitude toward the United States was less certain than the Christian Democrats' had been.

Although his interest in international affairs had been demonstrated in his work as director of the Foreign Policy Association and member of the Council on Foreign Relations, Rush had no experience in the Foreign Service on which he could draw. "The only qualification he lacks as a diplomat," the West German newspaper *Die Zeit* observed coolly, "is diplomatic experience." It seemed to Rush, however, that he had been negotiating throughout his career. He has, moreover, been quoted in *Newsweek* (September 6, 1971) as saying, "A lawyer is always forced to acquire instant expertise." His confidence proved entirely justified when, in September 1971, Ambassador Rush along with ambassadors of the Soviet Union, Great Britain, and France signed an agreement on the status of Berlin, providing for allied access rights through Communist East Germany to that isolated city. Rush's firmness and tact in prolonged confrontation with such skilled negotiators as the Soviet Union's Pytor A. Abrasimov entitled him to a large share of the credit in reaching accord. The German leadership demonstrated its gratitude to him when an "anti-American" party spokesman rose in the Bundestag and delivered an emotional tribute to Rush for his "services to Germany."

KENNETH RUSH

In late January 1972 President Nixon transferred Kenneth Rush from the American Embassy in Bonn to the Pentagon, naming him to replace David Packard in the second highest position in the Defense Department, as Deputy Defense Secretary under Melvin R. Laird. A conflict-of-interest question was raised in the press because Rush owned about 43,000 shares of stock in Union Carbide when he left that corporation and because the Defense Department was a customer of Union Carbide, which also held Pentagon research contracts worth some $2,000-000. His confirmation encountered no delay in the Senate, however, and he took office in early February. The selection of Rush indicated to some observers a move to reorient American foreign and domestic policy more decisively toward Europe, a direction corresponding to his familiarity with management and legal matters and his recently acquired experience in foreign affairs.

Since Defense Secretary Laird had repeatedly said that he would leave the Pentagon in 1972, Rush appeared to be preparing to move up to the top Defense position. At the end of the year 1972, however, soon after Laird's resignation had been confirmed, Nixon shifted Rush, in an appointment effective the following February, to the No. 2 post at the State Department under Secretary of State William P. Rogers, who was replaced shortly thereafter by Henry A. Kissinger. During the interim between Rogers' leaving and Kissinger's takeover, Rush served as acting Secretary of State. He also filled that post during Secretary Kissinger's many absences from the country. According to some press accounts, Rush was not entirely happy at State: reportedly, not only was he frozen out of Kissinger's "inner circle," but during the Secretary's trips abroad, when Rush was left to run the State Department, Kissinger insisted on maintaining control and a veto over all major decisions. But the low profile that Rush seems to have kept at the State Department does not mean that his abilities were underutilized. An appreciative Kissinger is said to have blocked a White House attempt in late 1973 to enlist his deputy as chief strategist for President Nixon's Watergate defense.

Remaining eager, however, to bring Rush into the White House, President Nixon named him in May 1974 to the Cabinet-level office of Counselor to the President for Economic Policy. Some commentators, such as David Binder of the New York *Times*, viewed that promotion as a reward for loyalty to a President whose support even among his aides was steadily ebbing. There was considerable speculation in government circles that Rush had been called in partly for the purpose of moderating clashes in the growing policy dispute between Roy L. Ash, Director of the Office of Management and Budget, and William E. Simon, Secretary of the Treasury, who were thought of as contenders for the economic czarship recently vacated by George P. Shultz.

Rush, who has often been quoted as having said that he did not like to be the No. 2 man in any situation, soon made it known in press conferences that his role involved more than coordinating the views of others. He asserted that he would be the President's "primary adviser" and "chief spokesman" on economic policy. Describing his economic philosophy as "somewhat conservative," he avowed a firm belief in a sound fiscal policy and an "old-fashioned" balanced budget. The problems of inflation, high interest rates, and mushrooming unemployment that beset the nation at the time that Rush took office as a White House counselor baffled even the most knowledgeable economic experts. When requested in June 1974 to discuss the country's economy before a Congressional Joint Economic Committee, Rush, who enjoyed full access to the President, declined to appear, claiming executive privilege. Perhaps because of the controversy his refusal provoked, he later changed his mind. But in his testimony before the committee the following month he only affirmed Nixon's capacity for leadership and reiterated administration economic policies already well known to Congressmen.

In addition to sitting in on meetings of the National Security Council, Rush, as Nixon's counselor, served as chairman of the Council on International Economic Policy, the President's Committee on East-West Trade Policy, the President's Food Committee, and the Council for Wage and Price Stability. He was also chairman in September 1974 of the Presidential-Congressional steering committee for the Conference on Inflation. One of his routine duties was to conduct the regular 8 A.M. meetings of a group of top government officials involved in economic matters. From decisions reached by that group he prepared a correlation of ideas, with his own recommendations, for the President's consideration.

On August 9, 1974, the day Nixon resigned, Gerald R. Ford was sworn in as President of the United States. About a month later he named Rush to succeed John N. Irwin 2d as Ambassador to France, a post that Rush assumed in November. Among Ambassador Rush's first tasks in Paris was to make arrangements for the year-end meeting in Martinique between President Ford and French President Valéry Giscard D'Estaing. Rush's friendship with French Foreign Minister Jean Sauvagnargues, stemming from the years when both served as ambassadors to West Germany, provided him with an advantage in dealing with American-French relations at a time that seemed to demand concerted effort in confronting worldwide inflation and energy shortage and issues of war and peace like the Arab-Israeli dispute.

Over the years Rush has given a considerable share of his time to cultural, educational, and civic matters, for example, as member of the executive committee of the Yale Law School Association; trustee of the Taft School in Watertown, Connecticut; member of the development council of the University of Tennessee; secretary-treasurer and trustee of Grand Central Art Galleries in New York; and governor of the American National Red Cross. His awards include the German government's Grand Cross of the Order of Merit (1972) and the Department of Defense Medal for Distinguished Public Service (1973). He also has an honorary LL.D. degree from Tusculum College. Rush's church is the Episcopal.

A highly personable man, Kenneth Rush stands six feet tall, weighs 195 pounds, and has blue eyes and snowy white hair. His unfailing courteousness and quiet way of speaking have not prevented his acquiring a reputation for being able to knock heads together. Rush married Jane Gilbert Smith on June 12, 1937. They have four children, Malcolm, Cynthia Shepherd (Mrs. Thomas Monahan), John Randall, and Kenneth Jr.; two other sons are no longer living. With his wife Rush shares an avid love for golf. He plays on the links of a dozen golf clubs to which he belongs on both sides of the Atlantic.

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RUSSELL, BILL *See* Russell, W. F.

RUSSELL, KEN

July 3, 1927- British film director
Address: b. 140 Park Lane, London W 1, England

Critics may deplore Ken Russell's gratuitous over-indulgence in shock and sensationalism, but most of them concede that he is one of the most gifted—and also one of the most unpredictable—directors at work in the British film industry. Russell began his career in the late 1950's with the British Broadcasting Corporation, for which he made a series of highly unorthodox biographical films about persons in the arts. He went on to win acclaim for the artistic distinction of such feature films as *Women in Love* (1969) and *Tommy* (1975). Along the way he also reaped condemnation for the violent excesses of such films as *The Music Lovers* (1970) and *The Devils* (1971), provoking sulfurous denunciations from spokesmen for the Soviet government and the Vatican. Russell has virtually exhausted the vocabularies of reviewers, who have called him everything from a genius to a madman.

Ken Russell, the older of the two sons of Henry and Ethel (Smith) Russell, was born on July 3, 1927 in the port city of Southampton, England, where his father owned a chain of shoe stores. To escape the dull, middle-class atmosphere in which he grew up, Russell created his own diversions. "I went to a public school where girls weren't discussed. . . and I had to get rid of excess energy," he told Martin Levine of *Newsday* (March 9, 1975). "I discovered Stravinsky's *Rite of Spring* and when my mother used to go off shopping, I would strip off and dance around. . . and jump down the stairs naked."

At fifteen Russell became a cadet at the Nautical College at Pangbourne. "I spent three years breaking bounds to see Betty Grable and Dorothy Lamour movies, for which I was caned unmercifully upon my return," he recalled in an interview with Guy Flatley in the New York *Times* (October 15, 1972). "The shows the cadets put on were mostly dull affairs, but when I directed a show it was lively, because I dressed them all up in drag and made Carmen Mirandas out of them."

In 1945 Russell joined the British Merchant Navy and was assigned to a ship run by a captain who made Captain Bligh of *Mutiny on the Bounty* fame seem benign in comparison. His hopes of encountering the sarong-clad maidens he remembered from the Dorothy Lamour films of his boyhood remained thwarted, however, and after one trip to Australia he decided to quit the sea.

Motivated more by a desire to escape the family shoe business than by patriotism, Russell volunteered for service in the Royal Air Force in 1946 and spent most of the next two years training as an electrician. After his discharge in 1949, he studied briefly at the Walthamstow Art School. Then, having become interested in the classical ballet through a friend whom he met during his military service, he attended the school of the International Ballet in London under a scholarship. In 1950 Russell toured Scandinavia with a Norwegian ballet company, and later he was a member of the chorus of the third British touring company of *Annie Get Your Gun*. While appearing in the mime role of Dr. Coppélius in a production of the ballet *Coppélia* at the seaside resort of Eastbourne, he decided to put his acting talents to use. In 1951 he joined the Garrick Players, but his stage appearances were largely limited to end-of-season engagements in small towns. During the next few years Russell tried his hand as a free-lance photographer, doing publicity and fashion shots, but met with little success.

KEN RUSSELL

While taking courses at a technical school in London's East End, Russell met Shirley Kingdon, a student in the school's dress design department, whom he married on February 3, 1957. Shirley Russell has since designed the costumes for most of her husband's films. Before their marriage, they had both decided to become Roman Catholics, a move that, Russell has said, gave him greater emotional freedom and inspired him with ideas for some amateur films that he was making during that period. Although motion picture producers showed little interest in Russell's early filmmaking efforts, one of his amateur films came to the attention of officials of the British Broadcasting Corporation, who hired him to replace John Schlesinger as a director of documentary films for BBC-TV's *Monitor* program. Russell remained with the BBC intermittently for ten years, beginning in 1959, making thirty-three films for the *Monitor* and *Sunday Night Film* programs. There was a lean period when he directed television commercials, but he claims that he "became nauseated" after about fifteen or twenty of them.

Permitted a high degree of artistic freedom at BBC, Russell revolutionized the British television documentary with a series of low-budget, attention-grabbing films distinguished for their mastery of technical detail and visually sumptuous effects. Concentrating on subjects dealing with the act of creativity, Russell appeared not to be meticulously concerned with biographical accuracy, but tended to infuse his work with his own complex attitudes toward his subjects. His unconventional and sometimes scandalous biographical portraits of celebrities in the arts brought him both praise and abuse and marked the beginning of his almost cult-like following in England and on a smaller scale in the United States, where National Educational Television exhibited a few of his films in its *Biography* series in the early 1970's.

Among the subjects of Russell's film biographies were Isadora Duncan, Lotte Lenya, Dante Gabriel Rossetti, Henri Rousseau, and such composers as Elgar, Prokofiev, Debussy, Bartók, Delius, and Richard Strauss. In an admiring "Performing Arts" essay in *Harper's Magazine* (January 1971), Richard Schickel called Russell's *Song of Summer,* based on the life of Frederick Delius, "the best dramatic television program" and "the best biographical film" he had ever seen. According to Schickel, a poll of British television viewers revealed that the first of Russell's film biographies, *Elgar,* remained the favorite of his works among television viewers and was the second most popular television program of all time in Great Britain. Another of Russell's acclaimed film biographies was his *Isadora Duncan; The Biggest Dancer in the World,* originally filmed in 1966. John J. O'Connor, reviewing its screening on NET in the New York *Times* (May 5, 1971), found it superior to Karel Reisz's feature film *The Loves of Isadora* (Universal, 1969), starring Vanessa Redgrave, and called it "an extraordinary slice of television."

Critics took a much dimmer view of Russell's extravagant *Dante's Inferno,* in which he seemed to suggest that Dante Gabriel Rossetti and the Pre-Raphaelites were precursors of the hippies. Even the usually admiring Richard Schickel felt that some of the film's more bizarre scenes were in "dubious taste." Russell's last film for the BBC, *The Dance of the Seven Veils,* turned out to be his most controversial. In that sexually oriented and violent biography of Richard Strauss, Russell seemed to move from pure documentary to almost pure fancy, suggesting that Strauss's music contained the seeds of Nazism before Hitler was born. The film provoked a storm, including a sharp denunciation of it by some Conservative members of the House of Commons. It also prompted BBC officials to set up a panel designed, as Russell alleged in the *Newsday* interview, "to vindicate themselves, whitewash Strauss, and tarbrush me, which they did very successfully."

While working for the BBC, Russell also made his first two feature-length films, *French Dressing* (Warner-Pathé, 1963), a comedy set in an English seaside resort, and *Billion Dollar Brain* (United Artists, 1967), a spy thriller based on a novel by Len Deighton and featuring Michael Caine as secret agent Harry Palmer. Neither film did much to lend luster to Russell's reputation, and he prefers to forget them. For his third film, Russell chose *Women in Love* (United Artists, 1969), an adaptation of D.H. Lawrence's novel probing relationships between the sexes among the upper classes in a British Midlands mining community in the 1920's. Starring Oliver Reed, Glenda Jackson, Alan Bates, and Jennie Linden as the two tormented couples on whom the plot centers, the film established Russell's reputation as a major director, and it earned an Academy Award as best actress for Miss Jackson.

Critics in Great Britain and the United States took note of the visual beauty of *Women in Love,* its fidelity to the novel, its sensitive portrayals of human conflicts, and its tasteful handling of erotic scenes, including a nude wrestling scene with Reed and Bates. Although there were some dissenters, notably Pauline Kael, of the *New Yorker* (March 28, 1970), who described the film as a "Gothic sex fantasy," the reviews were predominantly favorable. For example, Arthur Knight wrote in the *Saturday Review* (March 21, 1970): "Rarely has a great novel been more lovingly, more sensitively, or more knowingly brought to the screen. Russell understands not only Lawrence's characters, but what Lawrence meant to say through them."

Russell's next film, *The Music Lovers* (United Artists), released in England in late 1970, was based on the anguished life and love of Tchaikovsky. It infuriated a number of critics, who felt Russell had gone too far in stressing the Russian composer's homosexuality and his marriage to the nymphomaniacal trollop, Nina. Although the performances of Richard Chamberlain and Glenda Jackson in the lead roles and André Previn's musical direction won praise, critics objected to Russell's insistence on gratuitously shocking scenes, such as those depicting Nina drunk and naked in a train compartment, trying to seduce her terrified husband or writhing in an insane asylum while caged madmen grope her. The reviewer for *Variety* (January 27, 1971) called *The Music Lovers* a "musical Grand Guignol"; Martin Knelman (Toronto *Globe and Mail,* February 21, 1971) described it as "a Russian horror soap opera"; and Gary Arnold (Washington *Post,* February 25, 1971) ranked it high among the worst movies he had ever seen. Even the Soviet government newspaper, *Izvestia,* became involved in the controversy over the film, calling Russell a "high priest of pornography" and accusing him of "smearing" the composer.

Russell's critics were even more savage in their evaluation of his 1971 release, *The Devils* (Warner), based on the John Whiting play adapted from Aldous Huxley's *The Devils of Loudon,* a study of possessed nuns in seventeenth-century France. The story concerned Father Grandier, played by Oliver Reed, whose virility inflames the sexual fantasies of Sister Jeanne, a hunchbacked mother superior, played by Vanessa Redgrave. (The role had originally been slated for Glenda Jackson, whose emphatic refusal to accept it caused friction between Russell and herself.) When Jeanne's lustful ravings inflame the other nuns in the convent, the church brings in an exorcist to purge them publicly of their hysteria. In the end, Father Grandier is convicted on heresy charges, tortured, and burned at the stake.

Although Russell insisted that *The Devils* was a religious film—as he claimed practically all of his films have been—viewers were outraged by its frantic pacing, its visual shocks, and its savagery.

Louise Sweeney in the *Christian Science Monitor* (July 17, 1971) found it "a fetid exercise in sadism, debauchery, and profanity," and Judith Crist observed in *New York* magazine (July 28, 1971) that Russell had crashlanded "in a pile of excrement." Richard Schickel, writing in *Life* (September 24, 1971) could only ask sorrowingly: "Why? Why this waste of talent? Why this perversion of a rare gift?"

When *The Devils* was shown at the Venice Film Festival in August 1971, the Vatican's newspaper, *L'Osservatore Romano* called for the resignation of the festival's director for letting it be shown, and charged that Russell had indulged in "images and sounds of such an obscenity as had never been seen before on the screen." Eventually the film was banned in Italy, as well as in Sweden and parts of Great Britain. In the United States it found some defenders. Reviewing it in the New York *Times* (August 15, 1971) Stephen Farber called it "a visionary work, a prophetic warning of the tenacity of ignorance and superstition." Acknowledging that the movie was seriously flawed, Farber concluded nevertheless that Russell was "one of the most exciting and important filmmakers working today." In England, Russell did not fare too well in the aftermath of the release of *The Devils.* Martin Knelman reported in the Toronto *Globe and Mail* (August 28, 1971) that London critics "sounded as if they wanted to indict Russell for witchcraft," and that there was "a nasty uproar on television when Russell, unleashing a four-letter-word tirade on critic and interviewer Alexander Walker was cut off by the BBC in mid-sentence." On one occasion, according to Rex Reed, Russell physically assaulted Walker with a rolled-up newspaper.

For a total change of pace, Russell wrote and directed *The Boy Friend* (MGM, 1971), starring the attenuated model-turned-actress Twiggy in her first motion picture role. *The Boy Friend* parodied Sandy Wilson's 1950's musical of the 1920's with the same title, and according to a reviewer for *Time* (December 20, 1971), it revealed "Russell's other side—the campy, lyrical side." As conceived by Russell, the story concerns a tacky touring company in the 1930's giving a matinee of *The Boy Friend* in a provincial theater, with a Hollywood bigwig talent scout out front, fantasizing how he would do the same show—with lavish Busby Berkeley-type production numbers. Critics generally praised the film, but some complained that, as in some of his previous productions, Russell did not know when to stop piling on the visual effects. Russell later told Martin Levine of *Newsday* that he felt he should not have made the film. "It was meant to be a pseudo-holiday from *The Devils,* but it turned out to be far more difficult to make," he said. "Everybody hated everyone else, and it was bloody awful."

With his next film, *Savage Messiah* (MGM, 1972) Russell turned to a milieu that fell, according to *Variety* (September 16, 1972), somewhere between *The Devils* and *The Boy Friend.* Based on the book by H. S. Ede, the film deals with the platonic romance between the young French sculptor Henri Gaudier-Brzeska and the Polish novelist Sophie Brzeska, who was twice his age. The relationship ended tragically during World War I, when Gaudier died in the trenches at the age of twenty-three. The reviews were mixed. George Melly of the London *Observer* (September 17, 1972) found it to be largely "pretentious vacuity," but the critic for *Newsweek* (November 20, 1972) felt that in it "Russell succeeds for perhaps the first time on film in communicating the whitehot energies of the creative act in its most desperate and inspired form." William Wolf commented in *Cue* (November 11, 1972): "By now, Russell-watchers are divided sharply into those who dig his moviemaking approaches and those who want to flee. I tend to admire his free-swinging style, even when the results are uneven, and I thoroughly enjoyed this current rough, entertaining portrait and understood what he was attempting to communicate."

Russell's film biography of the Austrian composer Gustav Mahler, which he wrote and directed, was released in England by Goodtime Enterprises in April 1974 with the title *Mahler,* but distribution problems delayed its release in the United States. Reviewing its screening at the 1974 Cannes Film Festival, where it was the official British entry, the critic for *Variety* (April 10, 1974) thought that it would appeal to Russell fans, but that "its tongue-in-cheek spoofs bordering on straight camp" would disconcert many viewers. Reporting the reactions of British reviewers to *Mahler,* Bart Mills wrote in *Newsday* (May 20, 1974) that they "uniformly denounced" Russell's "self-indulgence." The acerbic American critic John Simon, previewing the film in *Esquire* (April 1975), snarled: "This one surpasses in absurdity and hollowness even *The Music Lovers* and *The Devils,* though in sheer loathsomeness it may fall just a bit short of that emetic duo."

Tommy (Columbia), released in the United States in the spring of 1975, gave every indication, unlike Russell's previous films, of becoming a big money-maker, with an appeal to a vast, youthful audience. Many critics felt that, for once, Russell's extravagant movie-making methods matched his subject matter. Using garish visual effects and a deafening quintaphonic sound system, the film is Russell's own adaptation of the counter-culture rock opera, *Tommy,* by Peter Townshend of the musical group, The Who. Its original album, released in 1969, had sold some 10,000,000 copies. An apocalyptic rock fable about a deaf-mute and blind English boy who becomes the pinball champion of the world and a counter-culture Messiah, *Tommy* features Roger Daltrey, the lead singer of The Who, in the title role and also includes such stars as Ann-Margret, Oliver Reed, Jack Nicholson, Tina Turner, and Elton John in its cast. In addition to writing the screenplay and directing the film, Russell also co-produced it with Robert Stigwood.

Although some of the reviews of *Tommy* were negative, many critics found it to be a worthwhile effort. Vincent Canby noted in the New York *Times* (April 1, 1975) that although he felt all of Russell's previous films were "gargantuan mistakes," *Tommy* was an instance "when too much may be just about right." Judith Crist, a long-time non-fan of Russell, wrote in *New York* magazine (April 7, 1975): "Some of it is banal, some of it is mind-boggling, and all of it is pounded at the eyes as the music assaults the ears at an unvarying volume level. If you survive the first hour, you will relish the second." The critic for *Newsweek* (March 24, 1975) found *Tommy* "enormously exhilarating" and bestowed on Russell the encomium "the movie musical's answer to Hieronymus Bosch." After completing *Tommy*, he wrote and directed *Lisztomania*, a biographical fantasia suggested by the career of Franz Liszt, whom he views as "the first pop star." *Lisztomania* (Warner Brothers, 1975) constituted yet another frontal assault on the sensibilities of audiences and critics.

Convinced that his films are pertinent to the world of today, Russell has said, as quoted by Peter Mezan in *Esquire* (May 1973): "This isn't the age of manners. This is the age of kicking people in the crotch." Russell has been described as an autocrat who "plays God" with his performers and demands innumerable retakes while making a film. Oliver Reed once said, as quoted in the *Esquire* article, that Russell was "destroying his actors so he can photograph their suffering." John Baxter's book about Russell, entitled *An Appalling Talent*, was withdrawn by its publisher, Michael Joseph, shortly before its scheduled publication in 1973, because of legal complications.

Ken Russell's physical appearance belies the spectacular and sometimes lurid quality of his work. According to Kathleen Carroll (New York *Sunday News*, March 30, 1975), he "seems as tame as a pussycat," and with his snow-white beard, ruddy cheeks, and portly physique he could easily be taken for a "sidewalk Santa Claus." With his wife, Shirley, and their five children—Xavier, James, Alex, Vicki, and Toby—ranging in age from ten to seventeen, Russell lives a quiet home life. "The last party we went to was about fifteen years ago," Russell told Guy Flatley (New York *Times*, October 15, 1972). "We read, and we listen to music. And every Sunday we have the ritual of roast beef and Yorkshire pudding, with all the family assembled. I'm very big on ritual."

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Feb. 12, 1934- Basketball coach; general manager
Address: b. Seattle SuperSonics, 221 W. Harrison St., Seattle, Wash. 98119

When it was still in its formative years the relatively young game of professional basketball was dominated and affected perhaps for all time by Bill Russell, former star player-coach of the Boston Celtics and later coach and general manager of the Seattle SuperSonics. Before Russell came along there was no systematic shot-blocking in basketball, and the sight of a skyscraping, six-foot-nine center excelling at swift defense instead of perfunctory scoring was so odd that one college coach, when Russell was a sophomore at the University of San Francisco, blindly criticized his style as "fundamentally unsound." But when Russell joined the Celtics in 1956 they became champions overnight, and they remained such until he left them, in 1969.

Another great black pro, Willis Reed, has recognized Russell as his superior: "He was the greatest. He was my boyhood idol. He stands above all the rest. There are men with God-given ability and there are men who make the most of the skills they've got. Few fit both categories. Russell did. His record is his monument." The record to which he was referring was the eleven titles to which Russell led the Celtics in his years with them. During those years Russell was named to the East All-Star team eleven times and won the Most Valuable Player award five times. At the time he became mentor, in addition to center, of the Celtics, in 1966, Russell was the first and only black head coach in pro basketball.

"I should," Russell has said, "epitomize the American Dream, for I came, against long odds, from the farthest back to the very top of my profession. I came from the Depression, from an oppressed minority—first in rural poverty and then from a city's ghetto. I had to persevere to succeed, to climb out of the life that society had programmed for me. I was not immediately good at basketball. It did not come easy."

William Felton Russell was born on February 12, 1934 in Monroe, Louisiana, where his father, Charles Russell, had what is known in the Black South as a "Negro job" in a paper bag factory. In his autobiography as told to William McSweeny, *Go Up for Glory* (Coward-McCann, 1966), Russell observes that his memories of growing up in the Deep South are more "bitter" than the events themselves were, "because at the moment of occurrence these insults seemed to be absolute facts of existence, which couldn't be overcome." It was "a little like being afloat and slowly drowning in a vast sea of tar," Russell says. "When you're a kid, you just never realize that there is a tremendous basic difference between mere existence and freedom. . . . I was just a kid who liked his friends and scuffed along the dirt road, laughing on my way to the barn that was converted into a school."

Two incidents from his early childhood stand out in his memory. "Once we went to the ice house and the attendant just let us sit in the car for fifteen or twenty minutes while he talked to another white man. That man drove off and another car came along and the attendant went to wait on those people, so my father began driving off. The attendant ran over to my Dad's window and said: 'Don't you ever try to do that, boy.

Unless you want to get shot.' He had a big gun. My dad picked up a tire iron and got out of the car and the red-neck just turned and ran for his life and my heart overflowed with wonder and pride for my father. It does to this moment when I look back to what he was facing."

The other incident involved his mother, Katie, "a gentle woman," as Russell describes her. "In that time, women affected modified riding habits as stylish street clothes. Katie was awfully proud of her suit, but one day she was shopping in Monroe and a cop came up to her and said: 'Who do you think you are, nigger? Dressed like a white woman. Get out of town before sundown or I'll throw you in jail.' My mother came home in a state of shock. The memory lingers on a five-year-old boy who watched that woman sitting in the kitchen of our home, trying to understand, trying to comprehend this unwarranted viciousness. Faced with this—and being a man and the head of the house—my father struck out for freedom. He went to Oakland, California. We remained behind in Monroe until our father was able to send for us."

In Oakland, Russell's father, who had found a job in a war plant, rented a house in north Oakland that Russell remembers as a "filthy hole . . . a firetrap with light bulbs hanging off uncoated wires." Later the family moved into a project and Bill lived there through the traumas of his later childhood, when his parents separated and his mother died and Bill and his older brother, Charlie, learned to lean on each other. As Russell has recalled: "From the day my mother died, my father never again saw our report cards. Charlie signed mine. I signed Charlie's. Yet I appreciate what he tried to do. Now, in this time, I would never make a judgment on him. He is, simply, my father." As soon as he began making money as a professional, Russell called his father to tell him he would never have to work again. He had what he calls "one of the great laughing moments" of his life when his father shot back, "Of course I'm going to work. I've given that place eighteen good years out of my life. Now, I'll give them a couple of bad years."

In his autobiography Russell says that one book he read when growing up that left an indelible impression on him was *The Seven Wonders of the World* by Richard Halliburton: "He wrote of the Citadel in Haiti and of Henri Christophe. History has judged Henri Christophe harshly. He was mad. He was a despot. Yet, in my mind, this was the first identification with a Negro who was a leader. Years later, I went to Haiti just to see the Citadel. I saw the deprived of Haiti, the deprivations of the government, the fear of the people. My wife and I were even arrested for being out at night in the back country. I saw fear, felt fear, tasted fear of a different kind, a fear imposed on Negroes by Negroes. Yet, to this day, I cannot in my mind fix upon Henri Christophe as a bad man." Russell went on to explain, "For he was the first hero of my youth. A black man who became the dominant force in a power structure."

WILLIAM F. RUSSELL

At Hoover Junior High School in Oakland, Russell, then an awkward, gangling boy with growing pains, failed to make the basketball team, and at McClymonds High, where he barely made the junior varsity at first, he shared the team's fifteenth uniform with another player. But as he grew taller he also put on weight and gained balance and poise, and by the end of high school he was good enough on the court to merit an athletic scholarship at the University of San Francisco, a small Jesuit college whose basketball reputation at that time was nil. Thus was Russell saved "from becoming a juvenile delinquent," as he has put it. "If I hadn't had basketball, all my energies and frustrations would surely have been carried in some other direction."

Russell first met K. C. Jones, who later played with him on the Celtics, at the University of San Francisco, where they were roommates as well as teammates. Between the two of them, they put USF on the basketball map, in Russell's junior year, 1954-55. "We went for all the marbles and it was a crazy, wild sleigh ride that never stopped," he recounts in his autobiography. "We were going hot, I was hooking, blocking, stuffing shots, making jumpers. Then we ran smack into UCLA. . . . They beat us, 47-40. That was the last one we lost. From there we just took off. Fifty-five straight victories. We ran away and hid from them." In 1954-55 and 1955-56 the University of San Francisco was the nation's top-rated collegiate basketball team and NCAA title-holder, and Russell was the nation's number one collegiate player.

After his graduation from the University of San Francisco, in June 1956, Russell held off signing a professional contract so that he could play on the United States Olympic basketball team in the games at Melbourne, Australia. Only after he and his Olympic teammates won the gold medal at Melbourne did he turn pro, signing with the Celtics for $24,000 a year, a fraction of the salary he would eventually draw.

The Boston Celtics, who borrowed their name from the old New York Celtics, were organized in 1946. They were a pathetic team, stagnating at the bottom of the National Basketball Association's Eastern Division, until Red Auerbach took over as coach in 1950. In 1950-51 the Celtics shot up to second place in division standings and they hovered thereabouts, a game or two away from first place, for five years. Bob Cousy, Ed Macauley, and Bill Sharman were excellent offensively, but scoring requires possession of the ball, and the basic lack in the Celtic lineup remained defense. It was not until Russell entered the lineup that the flaw was removed. In 1956-57 the Celtics finally won not only the division playoffs but the NBA championship as well. The following season they won the East title but not the championship. They retrieved the NBA crown in 1958-59 and held it against all comers over a seven-year period, through 1965-66.

Red Auerbach retreated to the Boston front office and turned over the Celtic coaching reins to Russell in 1966, at precisely the moment when the hegemony of the Celtics was being challenged by Wilt Chamberlain and the Philadelphia 76ers. In Russell's first season as player-coach Boston lost the Eastern Division title to Philadelphia, which went on to take the NBA championship. The following year Boston finished second, behind Philadelphia, in the Eastern Division, but in the playoffs it defeated the 76ers and went on to take the NBA championship by beating Los Angeles. In 1968-69 Boston finished fourth in the Eastern Division but in the championship playoffs it defeated Los Angeles again.

"The thing that surprised people about Russ . . . ," says Bob Cousy, who shared in some of those Celtic championships, "[was] that he was the quickest big man in the league. Along with the intense desire and competitiveness and that unselfishness about him on the court, he had the instinct and reflexes and he wanted badly to be the best and keep us the best."

In his first ten seasons with the Celtics Russell had averaged close to two thousand rebounds a season. "Defense is a science," he once pointed out, "not a helter-skelter thing you just luck into. Every move has six or seven years of work behind it." He might have mentioned other factors. As Gilbert Rogin observed in *Sports Illustrated* (November 18, 1963), Russell's greatness on the court was attributed to more than the physical. "The foundation of Russell's play," Rogin wrote, "is not blocking shots, rebounding or his other physical skills. It is, rather, his admirable mind and purpose, his intelligence—he knows what to do with the ball—and his pride."

During his thirteen years as a professional player Russell played 40,726 minutes (third longest time in history) in 963 games (ninth highest), scored 14,522 points (nineteenth highest), and nabbed 21,620 rebounds (second only to Wilt Chamberlain's 23,924). His other career totals are 5,687 field goals made out of 12,930 attempted, 2,148 free throws made out of 5,614 attempted, and 4,100 assists. Unfortunately, his specialty, blocked shots, does not go in the record books.

Before the 1969-70 season, with a year to go on his Boston contract, Russell decided to retire, and he explained that decision in an article in *Sports Illustrated* (August 4, 1969): "Since 1943, when I first saw a basketball, I've played approximately 3,000 games, organized and otherwise. I think that's enough. . . . Some people have said I would stop playing one day because my knees hurt. Well, they hurt. They've been hurting for ten years, and my ankle has been hurting ever since I broke it in 1958. But . . . I'm not leaving because I hurt. . . . If you're really looking for a reason why I feel I've played enough, I'll tell you this. There are professionals and there are mercenaries in sports. The difference between them is that the professional is involved. I was never a mercenary. If I continued to play, I'd become a mercenary because I am not involved anymore."

In the 1969 *Sports Illustrated* article Russell described himself "up to now" as "a professional entertainer, which is probably how a professional athlete should be classified." He concluded by saying: "One natural path for me to follow would be to continue in the field of entertainment—motion pictures or TV. I've made a few films out in California, and I've enjoyed it. I'm leaving in a few weeks to make a movie in Spain—it's a western in which I've got a small part—and I expect to enjoy that, too. I may do some other film work with Jim Brown. But I can't see acting as a career, even if it is fun, and my decision to explore other areas of the entertainment field will be a considered one. I will have weighed against it serious offers in fields that are somewhat new to me but which I would find comfortable, challenging and rewarding. I can tell you one thing for sure—I'm going to play a little golf."

In 1969 and into the early 1970's Russell lectured on college campuses around the United States. In an article for *Sports Illustrated* (June 8, 1970) drawn from his lectures, he said: "I have always felt safe in my blackness. I wore a beard for years, long before it was stylish or before it signified anything special. I am black, but I do not feel it incumbent on me to prove it by subscribing to any philosophy which requires that I cut myself off from all but my own race. I find that trend regrettable. People who restrict themselves to one race—who say they won't associate with blacks or whites, whatever the case—are only limiting themselves as humans. When you arbitrarily refuse to associate with another race, you are the loser, for you are going to miss out on a lot of beautiful, interesting people. But the shame is that that is happening now, and efforts must be made to reverse the situation. Whites must understand—if things don't begin to move, if nothing is done—that there is a kid growing up right now in Watts or in Chicago or somewhere, and he is going to make Eldridge Cleaver look like something out of a nursery rhyme."

Later Russell became a conspicuous "talking" performer on television, filling in for Dick Cavett, guesting on other talk shows, and doing "color analysis" on ABC's weekly NBA professional basketball telecast. In a television review in *Life* (February 25, 1972), "Cyclops" wrote: "Russell's commentary on the last six NBA games has been as loose, confident, skillful, and precise as his play at center for the Celtics. You know exactly when he's disgusted, exactly when he's bemused, exactly when he's bored. No fright, no panicked floundering or beating of gums on 'dead air,' just professionalism, authority."

Russell signed a $125,000 contract as coach and general manager of the Seattle SuperSonics in the summer of 1973. Under his leadership in the 1973-74 season the SuperSonics finished third in the NBA's Pacific Division. In 1974-75, for the first time, they made the playoffs, where they were defeated by Golden State.

When he was elected to the Basketball Hall of Fame in February 1975, Russell, an inveterate nonconformist, objected simply but strenuously: "For my own personal reasons, which I don't want to discuss, I don't want to be part of it." At the time Red Auerbach commented, "Russ is the single most devastating force in the history of the game. He's his own man. Let him do what he wants." But later in the year the trustees of the Hall of Fame in effect inducted him anyway, voting by a wide margin to give him recognition by installing a stained glass portrait of him in the basketball hall, which is located in Springfield, Massachusetts.

Bill Russell and his college sweetheart, Rose Swisher, were married in 1956. They have three children. In addition to his managerial work in basketball, Russell has been doing commercials for the Long Distance Bell division of the American Telephone and Telegraph Corporation. Particular about what he endorses, he agreed to do the commercials because he believes that their message is beneficial to people: that direct dialing, especially on weekends, saves money. Phil Elderkin of the *Christian Science Monitor*, who has known Russell for many years, has said this of him: "Russell . . . is often a put-on. Nothing delights him more than the opportunity to tweak the establishment's nose, a maneuver he has practised with great skill in the past. Most people find it difficult to be neutral about him. Many of the things he has done over the years appear to be contradictions. But he is an original who is worth knowing if you can get past his tough outer crust . . . [which is] a way of protecting privacy." Elderkin quoted Russell as saying, "I'm not going to smile if I don't feel like smiling and I'm not going to bow my head in modesty because that's not my nature."

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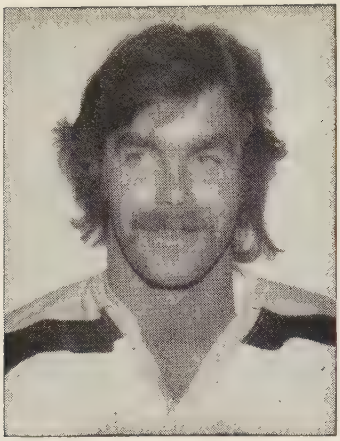
June 16, 1946- Hockey player
Address: b. St. Louis Blues Arena, 5700 Oakland Ave., St. Louis, Mo. 63110

Probably the most colorful player in hockey, Derek Sanderson became at the age of twenty-six also the world's highest-paid athlete when in mid-1972 he signed a five-year, $2,650,000 pact with the Philadelphia Blazers. His leaving the Boston Bruins of the National Hockey League after five seasons to join a team of the rival World Hockey League is typical of the untraditional conduct that has made Sanderson celebrated as a rebel against hockey's Establishment. Neither his reputation for controversy nor his pocketbook was diminished by his return to the Bruins six months later and then by his departure for the New York Rangers in the summer of 1974. Sanderson's value as a hockey commodity has depended not only on his skill as a formidable center, but on his astute showmanship on and off the ice. To heighten his gate appeal he created, with the help of sportswriters, what he has called a "Frankenstein monster"—an image of himself as a devil-may-care, feckless playboy and firebrand. Coach Emile Francis of the Rangers paid Sanderson, then with the Bruins, an ultimate compliment back in the spring of 1970 after a game between the Rangers and the Bruins: "One helluva hockey player. He's got a mean streak in him, which is nice to have in hockey." On October 30, 1975 Sanderson was traded by the Rangers to the St. Louis Blues.

Derek Michael Sanderson admits to that mean streak, which may be attributed to his bootstrap struggle from childhood to develop the talent and toughness needed to succeed in a brutally competitive sport. He was born on June 16, 1946 in Niagara Falls, Ontario, Canada, the only son of Harold and Caroline (Kennedy) Sanderson. His sister, Karen, was the first child born to Sanderson and his wife, a native of Scotland whom he had met while serving in the armed forces during World War II and had brought home to Canada as a war bride. A mechanic in a Kimberly-Clark plant, the father could afford for his family only a cheap house of wartime construction in what Derek once called "a dead-end neighborhood," but the house had a backyard that could be flooded for a skating rink.

Perhaps it was in part because he envisioned a way out of an economic trap that Harold Sanderson began grooming his son for professional hockey almost as soon as the boy was old enough to walk. Under his father's guidance, Derek learned to balance on skates on the living-room rug by the age of three and on ice by the age of five. Soon afterward he mastered starts and stops and turns. He was nine when he had to have stitches for the first time as a result of a hockey injury. "Later, I started to get proud of stitches," he recalled, as quoted by Stan Fischler in *Maclean's Magazine* (November 1969). "Dad used to cut out stitches and put 'em in a



DEREK SANDERSON

little box. He saved my first hundred." Looking back on his son's childhood, Harold Sanderson told Fischler, "When that boy was ten years old I said to his mother, 'He's something special —he's sure-fire NHL calibre.' I could tell then because he had so much desire. The only thing I ever said to him was, 'Don't take any nonsense from anybody.' And he never did." To encourage Derek his father bought him expensive hockey equipment, including new ice skates every Christmas, and watched the Maple Leafs games with him on Saturday nights, pointing out which techniques should be studied.

Sanderson left school at sixteen to concentrate on hockey. After two promising but unspectacular seasons with the Niagara Falls Flyers in the Junior A class, he realized that he was far from becoming a household word in hockey. "If you want to get known," his father advised him, "you've got to play dirty." In the 1965-66 season Sanderson scored thirty-three goals, added forty-three assists, and, in following his father's advice, earned 238 minutes in penalties. Since then he has maintained his reputation as a scrappy player at the cost of some 250 stitches in his face. Publicity is apparently not his only reason for fighting. In his autobiography, *I've Got To Be Me,* written with Stan Fischler (Dodd, 1970), he elaborated on his combativeness: "I get bitchy when I don't play well. If I play badly, I pick a fight in the third period. Just to get into a fight. I'll break a guy's leg to win. I don't care. Afterward, I'll be able to sleep. I'll say, all right, I played badly, but I won the fight, so who gives a damn."

By the end of his apprenticeship in junior hockey Derek Sanderson was leading the Ontario Hockey Association in scoring. When he reached the National Hockey League in 1967, however, having signed with the Boston Bruins, he found that he was better known among his new teammates for his pugnacity than for his record. Although cautioned against the risk of becoming a target for other tough players in the league, Sanderson defiantly took on some of hockey's more notorious fighters, including Gordie Howe of the Detroit Red Wings.

Right after his first season with the Bruins, Sanderson was congratulated by one of his teammates, Ted Green. As Fischler related the incident in *Maclean's,* "Sanderson mistakenly thought he was being complimented for his scoring ability. 'No,' said Green, 'I'm shaking your hand just because you got that body of yours through this league. When I saw you in training camp I didn't believe you could do it. I thought you were going to get killed.' " In addition to surviving, Sanderson was named winner of the Calder Cup, which is presented annually to the NHL's Rookie of the Year. He had scored twenty-four goals and added twenty-five assists for a total of forty-nine points. And he had spent ninety-eight minutes in the penalty box.

The three-year contract to which Sanderson had been signed by Hap Emms, then general manager of the Bruins, paid him about $10,000 the first year, $12,000 the second year, and $13,000 the third year. That agreement had the advantage of providing economic security for the three years even if an injury ended his career, but Sanderson soon began to feel that his playing was worth more than his salary. In his rookie year he shared a room in a boarding house with his teammate Glen Sather in the Boston suburb of Saugus. "We paid $65 a month for the room," Sanderson has recalled. "The lady who owned the place cooked our meals." Despite bitter feelings over his salary, he played well during his second season in the NHL. He had twenty-six goals and twenty-two assists, even though he missed fifteen games because of injuries to his hip and left knee.

The Bruins reached the Stanley Cup playoffs that year, 1968-69, for the first time in a decade. In the first round Boston swept the Toronto Maple Leafs in four straight games. Regardless of the one-sided outcome, the series was among the most violent in Stanley Cup history. Sanderson lived up to expectations in one of the more memorable confrontations described in Fischler's book *Bobby Orr and the Big Bad Bruins* (1969): "Sanderson achieved the height of irreverence during the third game. . . . The Maple Leaf goaltender that night was John Bower, . . . a much-revered hockey player and certainly not one to incur an opponent's anger, no matter how volatile the player. But that night Sanderson astonished the onlookers with what many regarded as a contemptible attack, 'carelessly skating through the goal crease,' as Dick Beddoes wrote in the *Globe and Mail,* 'and bowling Bower over.' " Afterward Sanderson explained, "I guess I'm tough because I had to prove myself. I hope I've proved something. I like those goals better than the penalties, even though a lot of people won't believe that." Montreal defeated the Bruins, four games to two, in the second round of Stanley Cup play that year, but Sanderson showed himself to be at his best when performing under pressure, as he scored eight goals in Boston's ten playoff games.

On a team, nevertheless, that boasted two stars, Bobby Orr and Phil Esposito, Sanderson saw that he was playing third fiddle. "There are three things you need to make money in professional sports," he has said. "One is talent. The second is points. The third is color. Orr had the talent. Esposito had the points. The only thing left for me was the color." Sanderson began to reshape his image by letting his hair grow and by cultivating a prodigious set of sideburns. Over the protests of the Bruins' general manager, Milt Schmidt, he also acquired a large, flashy mod wardrobe that made him the sartorial leader of his teammates. In 1970 he became a partner in the Boston branch of Joe Namath's New York restaurant, Bachelors III, and later, with others, he formed a partnership in operating a string of Boston bars to which he gave names associated with F. Scott Fitzgerald—Daisy Buchanan, Zelda's, and Gatsby's.

When his three-year contract expired, Sanderson signed a new deal calling for $60,000 a year. He had hired the Boston attorney Robert Woolf to represent him in his negotiations with the Bruins and to handle his fast-growing portfolio of off-ice money-making ventures. By September 1970 Sanderson's magnetism was so apparent that Les Bridges wrote of him in *Sport*: "Away from Boston he is fast becoming one of the biggest attractions in hockey and a drawing card in every city. For expansion teams like Pittsburgh and Oakland, who seldom play to capacity crowds, and who operate in the red, Sanderson's appearance is a special blessing. Orr's unbelievable play delights the connoisseurs, but it's the color of Sanderson that even the casual fan can truly appreciate and gets them coming back for more. They may come to bury him, not praise him, but they come." As a player, moreover, he brought to the game genuine skills that Jeff Greenfield in *Sport* (December 1972) called "more subtle than obvious." Greenfield went on to say, "He is regarded as perhaps the best faceoff man in hockey. He is a deft, ruthless penalty-killer, forechecking to break up power-play rushes, and at times starting a judicious brawl or two to break an opposing team's momentum."

Sanderson's drawing power, together with the recognition that he had been instrumental in the Bruins' winning the 1972 Stanley Cup, made him a prime objective of the newly organized World Hockey Association. The WHA had been able to lure some players from the NHL, but most of them were second liners, with a few notable exceptions such as Bobby Hull. In what the WHA then regarded as a coup, Sanderson was signed to the Philadelphia Blazers on August 3, 1972 under a complicated contract that involved $2,650,000 over a period of five or more years. He played only eight games and scored three goals for the Blazers, however, before being sidelined with colitis and a shoulder injury. While recovering, he left no doubt in anyone's mind that he had become disenchanted with his Philadelphia association. "This has been the worst experience of my life," he complained, as quoted in the Toronto *Globe and Mail* (December 27, 1972). "Right now it's as though all my loyalties have been chopped into little pieces, and they're all up in the air."

Then, on February 7, 1973, Sanderson rejoined the Bruins, having negotiated, through Bob Woolf, a settlement by which he collected nearly $1,000-000 from the Blazers. His new, two-year contract with the Bruins reportedly brought him an annual salary of $100,000. During the 1973-74 season, when he had several injuries, Sanderson's performance was generally unpredictable and somewhat lackluster. Ostensibly because of a dressing room quarrel with a teammate, Sanderson was suspended in March 1974 by Bruins' coach Armand (Bep) Guidolin, with whom he had been bickering for some time. Three months later, in a complex transaction involving several other players, the Bruins sent Sanderson to the New York Rangers, which had offered him a one-year contract paying well over $100,000. To prove his good intentions to Rangers' coach Emile (Cat) Francis, he trimmed his hair and showed up at the Rangers training camp in September 1974 a week early, with the rookies. A little over a year later, however, Sanderson was traded again, this time to the St. Louis Blues. Even though Sanderson had been a favorite with New York fans, his season at Madison Square Garden turned out to be relatively obscure. The Rangers' surplus of centers limited his time on the ice and also explains in part why he was traded.

Turk, as Derek Sanderson has been nicknamed because of his fondness for turkey sandwiches, is six feet tall, weighs 170 pounds, and has blue eyes and a slightly gap-toothed smile. His manner is usually cocky and ebullient in talking to newsmen, who report that Sanderson, a bachelor, is often surrounded, if not besieged, by admiring young women and is as much hockey's sex symbol as Joe Namath is pro football's sex symbol. Proud of his flamboyant life-style, when he moved to Philadelphia he bought a $31,000 Rolls-Royce to replace the Cadillac he had driven in Boston. Television viewers have seen him on dozens of talk shows, but he is less familiar to moviegoers since his part in the X-rated movie *Laughing and Loving* was deleted after that film was shown in Montreal.

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SEGAL, GEORGE

Feb. 13, 1936- Actor
Address: b. c/o Julius Lefkowitz & Co., 1350
6th Ave., New York 10019

Among the first of the new school of film stars who came to international popularity during the 1960's without enjoying the built-in advantages of matinee idol good looks or Wasp-sounding names was George Segal, an actor with granitic features, who for the past decade has been one of Hollywood's busiest motion picture actors. Although he is noted for his performances in such offbeat comedies as *A Touch of Class,* Segal has proved that he can extend his range to achieve interpretative depth in such probing films as *Blume in Love.* A recruit from the Broadway stage, he was also a successful musician as well as actor before he began his movie career.

George Segal was born in New York City on February 13, 1936, the third son of Fanny (Bodkin) and George Segal Sr., a malt and hops dealer. He has two brothers, both of them businessmen. He grew up in Great Neck, New York, an affluent Long Island suburb, where at the age of eight he began his career as an entertainer by performing magic tricks at parties for neighborhood children. "The worst time was at a birthday party," Segal recalled years later. "They paid me $8, but I didn't get any cake . . . and this was after I had led them in the singing of 'Happy Birthday.'" He finally gave up the act when he was fourteen, because his increasing finesse with his magic tricks got fewer laughs from the audiences.

Segal attended George School, a Quaker boarding school in Newtown, Pennsylvania, and then went on to Haverford College, another Friends institution, and Columbia University. As an undergraduate, he organized a band, "Bruno Lynch and His Imperial Jazz Band," in which he played banjo and sang such favorite tunes as "I Wish I Could Shimmy Like My Sister Kate." After receiving his Bachelor of Arts degree from Columbia in 1955 Segal worked without salary at the Off-Broadway theatre Circle in the Square as a janitor, usher, soft drink salesman, ticket taker, and understudy.

He made his first professional stage appearance at the Downtown Theatre, another Off-Broadway house, in Molière's *Don Juan.* The play, with Peter Falk, had a run of one night. In 1956 he landed a Broadway role in Eugene O'Neill's *The Iceman Cometh,* but shortly thereafter was drafted into the United States Army and stationed on Staten Island, only a few miles from the marquees of Manhattan's theatre district. While in the Service he formed another band, this time taking the name "Corporal Bruno's Sad Sack Six." Following his discharge, in 1957, he was seen in the New York Shakespeare Festival's *Antony and Cleopatra.* During the next few years he was featured in the Off-Broadway revival of the musical *Leave It to Jane,* formed a nightclub singing act, and became one of the original members of *The Premise,* an improvisational revue of some years duration. He remembers that show as being the one where he learned "more about real motivation" than he could have learned anywhere else.

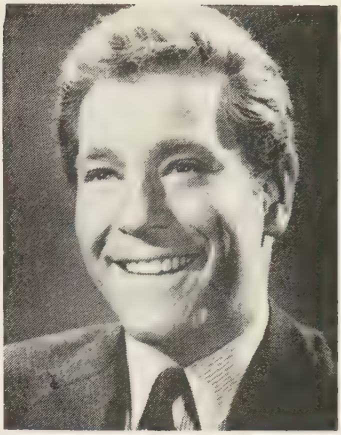
It was while appearing in *The Premise* that Segal was seen by a producer from Columbia Pictures, who subsequently signed him for a small part in *The Young Doctors* (1961). Also in 1961 Frederic March, who was one of the principals in Paddy Chayefsky's Broadway play *Gideon,* promoted Segal for the title role in that offering of the 1961-62 season. Despite March's support, Segal was only given the position of understudy for the role, and he eventually left the show before it completed its run. Frustrated by the lack of progress in his career, the actor left New York for Europe, staying in Paris for half a year.

However, the outlook for Segal's career soon began to brighten after he was given a cameo part in the 1962 war epic *The Longest Day* (Twentieth Century-Fox). In that film he had a total of five words of dialogue and appeared on screen for about thirty seconds, just "the time it takes to blink," as he has noted. He returned to the stage in the important role of Ricard, the step-brother of the prostitute Cyrenne, in the 1963 show, *The Rattle of a Simple Man,* by Edward Dyer. In 1964 he traveled to Hollywood to make a television series for NBC based on the adventures of an agent from the Department of Health, Education, and Welfare. Although the series was inexplicably cancelled after four segments were filmed, Michael Frankovich, a Columbia executive whom Segal had met at a party, offered the actor a part in *The New Interns* (1964), which he accepted. In an interview published in the New York *Post* (May 8, 1966), Segal recalled how Frankovich had offered him stardom: "It was just as dramatic as it sounds. Just him and me in this big office. . . . He said, 'Now look, boy, you're going to be a star. Get someone to handle your money and beware of the fast-talkers.'" Other of his appearances in the early 1960's included *Act One* (Warner Brothers, 1963) and a featured role with Yul Brynner in *Invitation to a Gunfighter* (United Artists, 1964). During that period of his career he was often favorably compared to actors John Garfield and Humphrey Bogart.

In New York Segal appeared for only four days in the 1964 production of the British comedy *The Knack* before being summoned back to Hollywood to work on *Ship of Fools,* the film version of Katherine Anne Porter's best-selling novel. That picture, in which Segal appeared as David, was not released by Columbia until the following year. *King Rat* (Columbia, 1965) was the first film in which Segal had a starring role. As King, he played a conniving American corporal in a Japanese prisoner of war camp who breeds rats in a secret cellar in order to sell the meat to his starving fellow prisoners. Luck figured prominently in his landing that assignment, since the studio could not get either of its first choices, Steve McQueen or Paul Newman, to do the picture. Segal was next seen as an Algerian in the 1966 Columbia release *The Lost Command.* On television he portrayed Biff, the son of Willy Loman, in the highly praised presentation of Arthur Miller's modern classic, *Death of a Salesman.* The $450,000 production was aired on the Columbia Broadcasting System on May 8, 1966, and in the New York *Times* of the following day, reviewer Jack Gould commended Segal for the "superbly controlled intensity" of his performance.

In 1966 Segal appeared in *Who's Afraid of Virginia Woolf?*, the screen translation of Edward Albee's much acclaimed play. Considered by many to be one of the most important films of the past decade, *Who's Afraid of Virginia Woolf?* depicted the emotional unravelings of a middle-aged college professor and his wife (played by Richard Burton and Elizabeth Taylor) during a night of slashing attacks on each other's deficiencies. Witnessing the brutal exchanges are a shallow younger couple, played by George Segal and Sandy Dennis, who have secrets of their own to hide. Segal's portrayal of Nick, the belligerent biologist (a part for which he had unsuccessfully auditioned for the Broadway production) garnered a few excellent reviews. A *Variety* reviewer called his performance first-rate, but most of the critical praise went to other players. Stanley Kaufmann, writing in the New York *Times* (May 8, 1966) skimmed over the actor's achievement, noting only that he gave "his usual good terrier performance, lithe and snapping. . . ." Nevertheless, Segal earned a nomination for best supporting actor from the Academy of Motion Picture Arts and Sciences as a result of his performance in the film.

A less successful motion picture was *The Quiller Memorandum* (Twentieth Century-Fox, 1966), a spy film poorly received by most critics, although Segal's personal notices for his role as a secret agent hot on the track of neo-Nazis in West Berlin were quite good. Next came a part as a gangster in the 1967 Twentieth Century-Fox production, *The Valentine's Day Massacre,* followed by that of a policeman pursuing a psychotic strangler in *No Way to Treat a Lady* (Paramount, 1968). Commenting on the latter film, one reviewer observed that Segal, who portrayed a fumbling nebbish, had finally entered the ranks of important players after a string of miscastings as a leading man. He added to his television credits in December 1967 with the American Broadcasting Company special production of Joseph Hayes's melodrama, *The Desperate Hours,* in which he was one of three escaped convicts who terrorize a suburban family in their home, and in February 1968, when he played the ranch hand George in an ABC dramatization of John Steinbeck's novella *Of Mice and Men.* As a recording artist, he cut an album in 1967 for Mercury Records called *George Segal, the Yama Yama Man,* a ragtime-Dixieland disc featuring his singing and banjo playing.


GEORGE SEGAL

Another of Segal's pictures panned by the critics was *Bye Bye Braverman* (Warner Brothers—Seven Arts, 1968), an unusual comedy dealing with a Jewish funeral in Brooklyn and four men attending it. A work of limited appeal, the film was not widely distributed outside of New York City, where it found some admiring audiences. During the next two years Segal was seen in several mediocre screen efforts. Among them were *Tenderly,* an Italian comedy released in the United States in 1969 by Twentieth Century-Fox as *The Girl Who Couldn't Say No; The Bridge at Remagen* (United Artists, 1969); and *The Southern Star* (Columbia, 1969), a Franco-British send-up of African adventure movies. *Loving,* a 1970 Columbia release, was an amusing examination of the trials of a man juggling a wife in the suburbs and a mistress in Manhattan.

George Segal's flagging career was given renewed momentum by *The Owl and the Pussycat,* a 1970 Columbia comedy based on the Broadway hit, in which he played opposite Barbra Streisand. The film was primarily a vehicle for Streisand, but Segal's amiable, casual comic style served well as a foil to her high-powered manner. One of the few reviewers to pan Streisand's performance, Richard Schickel praised Segal in *Life* magazine (November 6, 1970) for his inventiveness, humor, and acting ease in the role of Felix, the bookstore clerk who aspires to a career in the literary world.

The frustration felt by the middle-aged bachelor Gordon Hocheiser, whose love life is thwarted at every turn by his nattering mother who lives with him was the main concern of the 1970 United Artists comedy *Where's Poppa?* Much of the film's humor was of a slapstick nature reminiscent of old-time vaudeville; in one scene, for example, Segal donned a gorilla suit in an attempt to frighten the wits out of his senile mother, played by the septuagenarian actress Ruth Gordon. In another celebrated sequence, the "tush" scene, Miss Gordon disrupted a dinner party given by Segal by pulling down his pants and bussing his bare backside. He took the failure of *Where's Poppa?* in stride, saying, "I've been party to everything I've done. . . . There's no Big Daddy any more, no studio to take care of you, to say this script is for you. . . . We're all together now. . . ."

A less philosophical view was taken by the actor after the commercial failure of his next effort, *Born to Win* (originally titled "Scraping Bottom"), a black comedy in which he played an appealing drug addict. Made for United Artists by Segal's own production company, the movie was considered by some critics to be the most original American film of 1971. Segal attributed its lack of box office success to a poor distribution policy on the part of United Artists, bitterly noting that "you put your life into something and to the businessman it's just another piece of material. This is a rotten release. . . . All you can do is hope the movie will come back in the small theaters."

A "pleasant, sophisticated entertainment" was the way critic Judith Crist described *The Hot Rock*, Segal's next film. She went on to qualify that praise though, by also calling the 1972 release an "almost-wow." As the lock picker in a foursome of bungling thieves who steal a fabulous diamond from its museum exhibit case, George Segal received enthusiastic notices and a *Variety* reviewer expressed the opinion that his move to comedy-drama was a wise one for his career. The financially ailing firm of Twentieth Century-Fox invested more than $5,000,000 in the film.

In July 1973 Segal was touted in a column appearing in the weekly *National Observer* as possessing the potential to become a new Cary Grant, a star of sophisticated comedy in the 1970's in much the same vein as Grant had been a star of sophisticated comedy in the 1930's. That judgment of Segal was prompted by his performances in two popular releases during that summer, *Blume in Love* and *A Touch of Class.*

Considerable, and widely disparate, critical comment was provoked by *Blume in Love* (Warner Brothers, 1973). It tells the plight of a divorce lawyer, played by Segal, who divorces his own wife, only to find afterward that he still loves her. Obsessed, he follows her through a strange Southern California landscape of analysts' couches and yoga classes trying to win her back. Some perceived the film as effective social satire, others thought it offensive, and *Variety*'s capsule review of May 23, 1973 attempted a middle-of-the-road rating, calling the movie "competent but bland."

A Touch of Class (Avco Embassy) costarred Segal as an American insurance executive living abroad with his family and British actress Glenda Jackson as the woman with whom he has an affair. In a notable switch of type, he had the role of a sophisticate rather than that of a buffoon or schlemiel, the sort of character he had more typically been cast as in the films just before this one. On the whole, critical response to the stylish romantic comedy was favorable, and Segal was praised by Judith Crist in *New York* magazine (June 25, 1973), for example, as "a sheer joy to encounter."

In his next movie, *Terminal Man* (Warner Brothers, 1974), based on a novel by Michael Crichton, science fiction was substituted for sophistication and Segal was called upon to display few talents other than the ability to roll his eyes back in his head and stagger about in zombie-like trances. Among the most intriguing of George Segal's recent films was Columbia's 1974 offering *California Split,* a picture superficially concerned with gambling, but actually Robert Altman's complex study of the compulsive drives that govern certain human beings. In it Segal played Bill Denny, a journalist who would bet on anything. In *Russian Roulette* (Avco Embassy, 1975), Segal is a former Royal Canadian Mountie who finds himself in the middle of a plot by Soviet KGB agents to assassinate the Russian premier while he is visiting Vancouver. According to critic William Wolf of *Cue* magazine, Segal came across charmingly, helping the thriller to overcome its failings and become fine "escapist fun."

George Segal stands five feet eleven inches tall, weighs about 155 pounds, and has blue eyes and dark blond hair. When younger, he steadfastly refused to have his lumpy nose "fixed" in order to improve his looks. He married Marion Sobel, a former television story editor, on November 19, 1956 in a much-talked-about wedding ceremony that took place on the stage of the Circle in the Square Theatre to the accompaniment of music by a jazz band. The couple has two daughters, Elizabeth and Patty. A confirmed New Yorker, Segal once noted during an interview that "there's a pulse about New York . . . when it comes to living," and several of his best films deal with problems of survival in the Big Apple.

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SESSIONS, ROGER (HUNTINGTON)

Dec. 28, 1896- Composer; educator; author
Address: h. 63 Stanworth Lane, Princeton, N.J. 08540

Eschewing regional and nationalistic musical styles, Roger Sessions long ago followed the aesthetic path marked out by his teacher, Ernest Bloch, and his dedication to German expressionist music made him a maverick on an American musical scene dominated by the French school of Nadia Boulanger in the 1920's. Sessions' uncompromising refusal to cater to changing public tastes delayed widespread acceptance of his work until the 1960's. As a university teacher since World War I, he has profoundly influenced such important younger composers as Hugo Weisgall, Milton Babbitt, Leon Kirchner, and Donald Martino. A "composer's composer," Sessions is regarded as the elder statesman of the music division of the American academic establishment.

Of colonial New England ancestry, Roger Huntington Sessions was born on December 28, 1896 in Brooklyn, New York to Archibald Lowery and Ruth Gregson (Huntington) Sessions. When he was four, his family moved to Hadley, Massachusetts, and the following year he began taking piano lessons from local music teachers. His mother, a pianist who had studied music at the Leipzig Conservatory, became his teacher in 1908. By the time he was thirteen, Sessions had written an opera based on Alfred Lord Tennyson's treatment of the Lancelot and Elaine legend in *The Idylls of the King*. After hearing Toscanini conduct *Die Meistersinger* in 1910, he decided to become a composer.

After graduating from the Kent School, an Episcopal preparatory institution in Connecticut, in 1911, Sessions enrolled at Harvard University to study music under Edward Burlingame Hill. While an undergraduate, he contributed to and later edited a music magazine, the *Harvard Review*. During his sophomore year, he was introduced to the music of Arnold Schönberg. "The greatest shock . . . I have ever felt . . . came [when] I was confronted with [Schönberg's music] for the first time," he recalled in his *Questions About Music* (Harvard, 1970; Norton 1970). "It is many years since I have heard any music that has seemed to me difficult to anything like the same degree."

Upon receiving his B.A. degree from Harvard in 1915, Sessions enrolled at the Yale School of Music for composition classes with Horatio W. Parker to acquire "an additional cultural patina," as Gilbert Chase, the music critic and historian, noted in his book, *America's Music* (1966). Under Parker's tutelage, he composed a violin sonata and *Symphonic Prelude*, a piece originally written as one movement of a full-length symphony but presented as an independent composition. First performed at the Yale School of Music, it won the Steinert Prize. Sessions obtained his B.Mus. degree in 1917.

In 1917 (some sources say 1913 or 1919), Sessions began his lifelong teaching career as an instructor of music theory at Smith College in Northampton, Massachusetts, where he remained on the faculty until 1921. During that period he studied composition with Ernest Bloch, the Swiss-American composer, and under his guidance discovered a supranational music style that transcended traditional American musical idioms. When Bloch accepted the directorship of the Cleveland Institute of Music in 1921, Sessions accompanied him, eventually becoming his assistant in the music theory department. It was while working with Bloch that he composed his first important work, *The Black Maskers*. Originally a dramatic orchestral score written for a performance of the Leonid Andreyev play at Smith College in June 1923, *The Black Maskers* evolved into a four-movement symphonic suite that had its première with the Philadelphia Orchestra under the baton of Leopold Stokowski in 1933. *The Black Maskers*, Sessions' best known and most frequently performed work, has been described by Gilbert Chase as "extremely brilliant in orchestration, emotionally powerful in its dramatic expression, [and] rich in texture."

ROGER SESSIONS

After Bloch resigned from the Cleveland Institute of Music in 1925, Sessions went to Europe. For the next eight years he composed and studied in Italy and Germany, living on fellowships from the American Academy in Rome, the Carnegie Foundation, and the Guggenheim Memorial Foundation. In Italy he completed work on three choral preludes for organ and on his Symphony No. 1, considered by some critics to be representative of the diatonic neoclassicism he favored in his early compositions. It was introduced by the Boston Symphony under the direction of Serge Koussevitzky on April 22, 1927 and was featured at the Festival of the International Society for Contemporary Music in Geneva, Switzerland in 1929.

Despite its initial success, the symphony was not recorded for more than three decades. After Composers Recordings issued a performance of the work by the Japan Philharmonic Orchestra in 1960, composer-critic Eric Salzman remarked in his New York *Times* (June 19, 1960) review that the Symphony No. 1 remained "not only a fine piece, but . . . also one of the . . . most direct and accessible" of the composer's works, observing that "all the earmarks of Sessions' mature style are present . . . in sound and concept: the big orchestration, the large-scale constructive ideas with a brilliant sense of line, flow, and continuity."

During his European sojourn, Sessions also composed the Sonata No. 1 (1930) for piano and *On the Beach at Fontana* (1930), a song based on a James Joyce poem. At the same time he collaborated with Aaron Copland in organizing the Copland-Sessions concerts (1928-31) that introduced new American and European music to New York City audiences. As an active member of the League of Composers, he continued to promote contemporary music and in 1934 he was chosen president of the United States chapter of the International Society for Contemporary Music.

According to music historians, the Violin Concerto, begun in 1931 and completed four years later, attests to Sessions' evolving musical style. More chromatic and expressionistic than his earlier compositions, the concerto is a deliberate extension of the tonal system. Its distinctive orchestration ignores the violin section, a device that spotlights the complex melodic line written for the solo instrument. In his *Composers in America* (1968) Aaron Copland singled out the opening section of the concerto as evidence "that this is music of real quality . . . , of an almost tactile sensibility."

It was given its first performance on January 8, 1940 by violinist Robert Gross and the Illinois Orchestra conducted by Izler Solomon. The Sessions Violin Concerto is rarely included in the repertories of major symphony orchestras, perhaps because it is one of the most difficult violin concertos ever composed. It was first recorded by Gunther Schuller and the Orchestre Philharmonique de l'Office de la Radiodiffusion-Télévision Française, for Composers Recordings in 1968. In his review of that recording for *High Fidelity* (May 1968) magazine, David Hamilton praised the piece for its "surface attractiveness —melodic breadth, rhythmic vitality, and immediate musical charm" and for its "craft and invention." Other Sessions compositions of the prewar period were *Three Choral Preludes* for organ (1925), *Scherzino and March* for piano (1935), three *Dirges* for orchestra (1938), and *From My Diary,* a suite of four pieces for piano (1940).

Commissioned in 1936 by Elizabeth Sprague Coolidge for the Contemporary Music Festival in Washington the following April, Sessions' String Quartet No. 1 enhanced his reputation as a composer of unashamedly complex and intellectual music. Over the years concertgoers and critics alike have complained that his compositions impose extraordinary demands on the listener as well as the performer. In an interview with Donal Henahan for the New York *Times* (April 14, 1968), Sessions acknowledged that his music "has always been difficult, but it's nothing like as difficult to hear or play now as it used to be." On another occasion the composer maintained that much of the difficulty disappeared when the music was played the way it should be played.

During the 1940's Sessions wrote the quietly lyrical *Duo* for violin and piano (1942); *Turn, O Libertad,* a piece for chorus and piano (1943); the Sonata No. 2 (1946); *The Trial of Lucullus* (1947); and the Symphony No. 2, written between 1944 and 1946 and dedicated to the memory of Franklin D. Roosevelt. Distinguished by its slow third movement, the symphony displays the dissonant contrapuntal texture, harmonic complexity, and rhythmic drive that Gilbert Chase considers typical of Sessions' music. Although it was greeted with some hostile reaction at its 1947 San Francisco première by Pierre Monteux, the symphony won the New York Music Critics Circle Award in 1950. *The Trial of Lucullus,* a stern, monumental one-act opera based on Bertolt Brecht's anti-Nazi play, was given its first performance at the University of California in Berkeley on April 18, 1947. Like the Symphony No. 2 and *The Trial of Lucullus,* the Sonata No. 2, which was written for pianist Andor Foldes, is intricate and austere.

After World War II a number of composers adopted the dodecaphonic or serial technique pioneered by Anton Webern and Schönberg. Sessions approached serialism gradually. "People had been telling me for years that I was on the brink of serialism," he explained to Donal Henahan. "But . . . it seemed rather late to begin learning a new technique." Nonetheless, when he began work on a solo violin piece commissioned by violinist Robert Gross, he "found [he was] writing in a twelve-tone way." The String Quintet (1958) is generally cited as indicative of the composer's serial style. Other compositions during that decade include the String Quartet No. 2 (1951), the *Idyll of Theocritus* for soprano and orchestra (1954), Concerto for Piano and Orchestra (1956), and a *Mass* for unison chorus and organ (1956). Based on the Anglican Book of Common Prayer, the *Mass* was commissioned for the fiftieth anniversary of the Kent School.

Many observers have seen the Boston Symphony Orchestra's performance of Sessions' Symphony No. 3 (1957) as marking a turning point in his career. Since that 1957 concert celebrating the orchestra's seventy-fifth anniversary, most of his work has been done on commission. His Symphony No. 4 (1958) was ordered by the Minnesota Centennial Commission to mark the state's one-hundredth anniversary; the *Divertimento* for orchestra (1959) was a commission for the Oregon state centennial; his Symphony No. 5 (1964), given its first performance by the Philadelphia Orchestra on February 7, 1964 under Eugene Ormandy's direction, was written at Ormandy's request; and the Symphony No. 6 (1966) was composed on a joint commission for the New Jersey Symphony and the state of New Jersey.

After hearing the Symphony No. 4 in its first New York City performance by Antal Dorati and the Minneapolis Symphony Orchestra on January 2, 1960, the New York *Times* music critic Howard Taubman remarked that the three-movement work made "an effort at immediate communication." Although not "the equivalent of light summer reading," Sessions' "idiom" had become "less thorny," Taubman noted in his review of February 15, 1960. "If he does not watch out, he may yet produce a work that is popular on first acquaintance."

On April 19, 1964 *Montezuma,* Sessions' ambitious eleven-scene, three-act opera, had its première at the Deutsche Oper in West Berlin under the aegis of the United States Department of State. Twenty-eight years in preparation, *Montezuma* explores the cultural clash between the Spanish invaders of Mexico and the Aztec Indians. After the death of Antonio Borghese, his librettist, Sessions temporarily shelved the project, but in 1959 he began editing Borghese's long and unwieldy libretto and, for the next three years devoted much of his time to composing the twelve-tone score. Although audience reaction to the opera was mixed, critics generally agreed that although problematic and difficult, *Montezuma* was a distinguished achievement.

Other Sessions compositions from that prolific period are *Psalm 140* for soprano and orchestra (1963); Sonata No. 3 for piano (1965); Six Pieces for Cello (1966), which was given its first performance by the composer's son in 1968; and the Symphony No. 7 (1967). Commissioned for the New York Philharmonic Orchestra's 125th anniversary, the Symphony No. 8 was presented for the first time by William Steinberg at Philharmonic Hall in Lincoln Center in May 1968. Described by one reviewer as "a brassy percussive jungle of fluctuating density and baleful garish colors," the symphony is even more dissonant and less melodic than some of his earlier works. "It has almost everything but individuality," Harold C. Schonberg contended in his New York *Times* (May 3, 1968) review. "[It has] logic, skill, force, rise and fall—everything but the thing that loudly proclaims 'I am Sessions.'" Sessions explained, "Every one of my symphonies is different. Maybe this is a little more different."

In an article for the New York *Herald Tribune* (February 1, 1960), Sessions observed that contemporary composers "write the music that most clearly embodies the musical sensibilities of their time." He finally achieved a substantial degree of public acceptance in the 1960's, and in January 1961 the Northwestern University School of Music and the Fromm Music Foundation of Chicago sponsored a three-day festival in his honor. Eight major Sessions works were performed, two of them under the direction of the composer. In addition Sessions attended round-table discussions, addressed student convocations, and lectured to advanced composition classes. "Musical communication is a two-way proposition in which the listener must be receptive," he told the students. "All that the contemporary composer demands is an open mind and a willing ear—and also a gracious ear." In October 1961 the Museum of Modern Art organized an all-Sessions program covering a quarter century of the composer's career. A retrospective concert presented by the Performers' Committee for Twentieth Century Music at the McMillin Theatre in New York City on February 7, 1973 offered a fifty-year sampling of his work, ranging from *The Black Maskers* to the epigrammatic *Canons* (1971), a tribute to Igor Stravinsky.

Sessions has taught composition and music theory at such diverse institutions as the New School of Social Research, the Dalcroze School, the Malkin Conservatory of Music, and the Boston University College of Music. He alternated those posts with private teaching in New York City until 1935, when he joined the faculty of Princeton University. Sessions became a professor of music at the University of California at Berkeley in 1945. After spending the 1952-53 academic year at the Accademia Luigi Cherubini in Florence as a Fulbright Fellow, he returned to Princeton as William Shubael Conant professor of music, where he remained until he reached the mandatory retirement age of sixty-eight in 1965. The following year he was named Ernest Bloch Professor of music at the University of California, a yearly appointment, and Charles Eliot Norton Professor at Harvard University, a post he held until 1969. He also taught composition at the Juilliard School of Music.

Roger Sessions married Barbara Foster in 1920; his second marriage, to Elizabeth Franck, took place on November 26, 1936. The couple has two children, John Porter, a cellist and music instructor at Smith College, and Elizabeth Phelps, who once studied ballet at Barnard College. Sessions is a member of the National Institute of Arts and Letters, which awarded him its gold medal in 1961, the American Academy of Arts and Letters, the Akademie der Kunst of Berlin, and Argentina's Academia Nacional de Bellas Artes. He was the recipient of Brandeis University's Creative Arts Award in 1958 and of the Edward MacDowell Medal in 1968. In 1974 the Pulitzer Prize Committee issued a special citation honoring him as "one of the most musical composers of the century." He is the author of several books, including *Harmonic Practice* (Harcourt, 1951), *The Musical Experience of Composer, Performer, Listener* (Princeton, 1958; Atheneum, 1962), and *Reflections on the Music Life in the United States* (Merlin Press, 1956).

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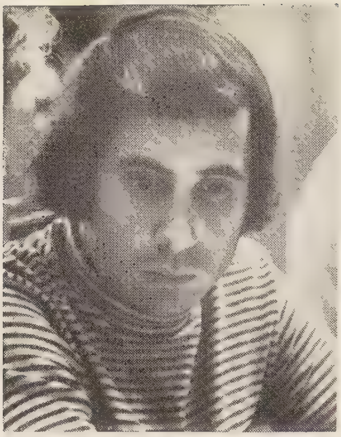
SIMON, PAUL

Nov. 5, 1942- Musician; composer
Address: b. c/o Columbia Records, 51 W. 52nd St., New York 10019

"I love my own music," Paul Simon once remarked. "I can work on my music, or sit and play the guitar all night, and I love it because it's me and I'm making it all up." Often hailed as the foremost composer of "contemporary *Lieder*," Simon writes music and lyrics that transcend generational and cultural differences. Five of his compositions, among them, the pop classic,



PAUL SIMON

"Bridge Over Troubled Water," have been played on the air more than 1,000,000 times, making him the most frequently heard composer of the post-Beatle years. In the mid-1960's the combination of Simon's meditative lyrics and Art Garfunkel's expressive voice sold millions of records. Each of Simon and Garfunkel's seven albums earned a Gold Record and *Bridge Over Troubled Water,* their last joint release, won an unprecedented six Grammy awards in 1970. As a solo performer, Simon has continued to enjoy critical acclaim for his sensitivity, imagination, and versatility.

The son of Louis and Belle Simon, Paul Simon was born on November 5, 1942 in Newark, New Jersey. His father, a bass violinist, was a radio station staff musician who eventually taught graduate courses in education at a branch of the City University of New York; his mother was an elementary school teacher. Simon grew up in Forest Hills, New York, a middle-class residential neighborhood in the New York City borough of Queens, where he attended the local public schools. He met Art Garfunkel when both boys were rehearsing for the school's sixth grade graduation play, *Alice in Wonderland,* in which Simon portrayed the White Rabbit and Garfunkel, the Cheshire Cat. During their walks home together after rehearsals, the two discovered that they shared an interest in sports and music.

Virtually inseparable, the two boys listened regularly to the radio programs of Alan Freed and Dick Clark, the most popular rock 'n' roll disc jockeys of the day, played the records of such adolescent idols as Elvis Presley and Bill Haley and the Comets, and attended local rock concerts. Accompanied by Simon's acoustic guitar, they began singing together in the mid-1950's. When their repertory had grown to a respectable size, they entertained at private parties, post-game "sock-hops," and other school-sponsored dances. Encouraged by their local popularity, the pair cut a demonstration record in a Manhattan recording studio that so impressed a representative from Big Records, a small recording company specializing in rock 'n' roll, that he hired the boys.

Renamed Tom and Jerry, Simon and Garfunkel recorded several songs, signed on as the warm-up act for several rock 'n' roll shows, and appeared on *American Bandstand,* Dick Clark's nationally televised record hop. One of their first singles, "Hey! Schoolgirl," sold more than 100,000 copies and remained on *Billboard*'s "Top 100" for nine weeks, reaching the number fifty-four position early in 1958. None of their later releases achieved a similar success, and the musical partnership between Tom and Jerry, strained by years of close, and occasionally competitive association, broke up.

Simon continued to haunt the recording studios on his own. "I learned how to overdub and for twenty-five bucks I could sound like a full group," he told Josh Greenfield in an interview for a New York *Times Magazine* (October 13, 1968) profile. "I'd play bass, drums, piano—in the key of C, and sing oh-ah-ooh in four different voices." He sang with the Mystics on their 1960 recording, "All Through the Night," and produced and sang the lead on "Motorcycle," a 1962 release by Tico & the Triumphs which just made the "Hot 100" chart. In 1963 he worked briefly for Edward B. Marks Music, a publisher.

After graduating from high school, Simon enrolled at Queens College to study English literature. He recalled his undergraduate days for Susan Szekely in an interview for the New York *Post* (June 7, 1966): "My life dates back to . . . when I was nineteen. That was my year of change. . . . I was in my second year of college, a lit major, I had started to read. It was then that I started going on different paths from other people." Equipped with a B.A. degree, Simon entered Brooklyn Law School, because "it seemed the thing to do," as he explained to one interviewer, but after about six unhappy months, he dropped out to pursue a career in music.

While a student at Queens, he renewed his friendship with Art Garfunkel, then studying architecture at Columbia University. Both had become interested in folk music and in the not entirely legitimate offspring of such genuine folk groups as the Kingston Trio, Bob Dylan, and Joan Baez. Singing at extemporaneous concerts in Washington Square Park, at the Gaslight club, and at Gerde's Folk City, New York City's folk mecca in the mid-1960's, the team acquired a band of faithful followers. Featured in their act were several Simon compositions, including "He Was My Brother," which he wrote to commemorate the death of his college classmate, Andrew Goodman, a civil rights worker slain in Mississippi in 1964. It was his first serious song. "I reached the point of knowing I couldn't write dumb teenage lyrics," he has explained. "I had just about finally decided that if I was going to be a failure as a songwriter, I would be a proud failure."

In 1964 Simon showed some of his original songs to Tom Wilson, a producer for Columbia Records. Impressed, Wilson signed Simon and Garfunkel to record an album for Columbia. Despite some executive trepidation that the pair might be mistaken for a law firm or a clothing outlet, the record company decided to release the album under the singers' real names. *Wednesday Morning, 3 A.M.*, released in October 1964, included tunes by Bob Dylan, spirituals, and a handful of Simon originals, all tastefully accompanied by Simon's acoustic guitar. Largely ignored by the Beatle-crazed radio stations, the folk-oriented album attracted little attention until a hard rock disc jockey noticed an increasing number of requests for "The Sounds of Silence," one of the songs on the *Wednesday Morning, 3 A.M.* LP. Encouraged by that response, Columbia decided to release the number as a single, with the two voices and solo guitar overdubbed with a hypnotic, rhythmic rock accompaniment. "The Sounds of Silence," which hit the charts on November 20, 1965, remained on the Hot 100 for more than three months. It eventually reached the number one position and earned for Simon and Garfunkel their first Gold Record.

Cashing in on the phenomenal success of the single, Columbia released a follow-up LP called *Sounds of Silence*, in February 1966. In addition to the title track the album included "Blessed," an angry contemporary version of the Sermon on the Mount; "Richard Corey" and "A Most Peculiar Man" (both of them musical interpretations of Edward Arlington Robinson poems); and "I Am a Rock," about a determined withdrawal from emotional commitments. *The Sounds of Silence* was awarded a Gold Record for album sales, and "I Am a Rock," when released as a single, climbed to the number three spot among best sellers.

Parsley, Sage, Rosemary and Thyme, Simon and Garfunkel's third album for Columbia, included four hit singles: "Homeward Bound," "Scarborough Fair/Canticle," "The Dangling Conversation," and "The 59th Street Bridge Song (Feelin' Groovy)," Simon's most relaxed and carefree song up to that time. In *Rolling Stone* (August 3, 1972), Stephen Holden wrote of the album: "One glorious melody follows another, each brilliantly arranged and impeccably sung. 'The Dangling Conversation,' for all its literary selfconsciousness . . . , expresses better than any song before or since the pervasive *angst* of the affluent collegiate."

Although many pop music critics, including the New York *Times*'s Murray Schumach, praised Simon's compositions as "well-structured stories and vignettes," others dismissed his work as "second-hand examples of Ivy League ennui." In her piece for the *New Yorker* (May 4, 1968), Ellen Willis denounced his songs, with the notable exception of "The Sounds of Silence," as "arty bores." "The plebeian beat disappeared in favor of lush, gutless arrangements that ruined Simon's better-than-average melodies and emphasized his increasingly pretentious academic verse," she wrote. "I've tried poetry, but it has nothing to do with my songs, and I resent all the press agentry," Simon countered, as quoted by the *National Observer* (May 26, 1969). "But the lyrics of pop songs are so banal that if you show a spark of intelligence they call you a poet."

Struck by the highly personal lyrics and singable melody of "The Sounds of Silence," Mike Nichols, the motion picture director, commissioned Simon and Garfunkel to compose and perform original soundtrack music for *The Graduate*, a commercially successful film about the coming-of-age of alienated Benjamin Braddock. "It was Mike's concept that we would be the voice of Benjamin," Simon explained to Digby Diehl in an interview for the New York *Times* (January 21, 1968). "A song like 'The Sounds of Silence' is really Benjamin talking about his life and his parents and where he lives and what he sees around him." Both the soundtrack album, which topped the charts for six months, and the hit single "Mrs. Robinson," a hard-driving, facetious salute to Benjamin's older mistress, earned Gold Records. In 1969 the National Academy of Recording Arts and Sciences voted Simon and Garfunkel Grammys for the Record of the Year, "Mrs. Robinson," and for the best performance by a pop vocal group.

In 1968 Simon and Garfunkel's fifth album, *Bookends*, replaced *The Graduate* as the chart-topping LP. With such songs as "Old Friends," "Save the Life of My Child," and "America," Simon edged away from the introspection of his earlier compositions, openly confronting the problems with which they dealt. Combining sensitive, empathetic lyrics with the actual voices of aged Americans taped in various locations across the country, Simon captured the futility and emptiness of life in a home for the aged ("Old friends,/ Winter companions,/ The old men/ Lost in their overcoats,/ Waiting for the sunset. . . ./ How terribly strange to be seventy./ Old friends,/ Memory brushes the same years,/Silently sharing the same fears.").

Released at the height of Simon and Garfunkel's popularity, in 1970, *Bridge Over Troubled Water* was certified a gold disc on the day of its release and made pop music history by selling more than 9,000,000 copies in less than two years. It is already recognized as a classic. Stephen Holden, to whom *Bridge Over Troubled Water* is the ultimate Simon and Garfunkel hit, has noted in *Rolling Stone* that it has "one of Simon's greatest melodies—a long, soaring arch that perfectly carries forward the spirit of the lyrics, whose sentiments of hope and promise of comfort are universal." After its release as a single, "Bridge Over Troubled Water" sold more than 1,000,000 copies and appeared on *Billboard*'s Hot 100 for fourteen consecutive weeks.

From the beginning of their joint careers, Simon and Garfunkel performed regularly in concert, before young audiences who warmed to their musicianship and collegiate casualness. Avoiding the orgiastic acrobatics of such hard rock groups as the Rolling Stones, they were always, in the catchword of the 1960's, cool. On the advice of their agent, Mort Lewis, a veteran of show business, they turned down lucrative nightclub offers in favor of weekend performances at colleges and universities. They established themselves as polished concert artists at such SRO performances as those at Carnegie Hall and Philharmonic Hall in New York City, the Merriweather Post Pavilion in

Columbus, Maryland, and Forest Hills Stadium. Ignoring the financial lures of the networks, Lewis restricted their television appearances to uninterrupted guest segments on the *Ed Sullivan Show*, the *Red Skelton Show*, *Hullabaloo*, and the *Kraft Music Hall*, and to a few specials, such as *Simon and Garfunkel*, an hour-long concert packaged and produced by the singing duo that was telecast by CBS on November 30, 1969.

Because of diverging careers (Garfunkel had taken up acting) and conflicting musical tastes, Simon and Garfunkel formally dissolved their professional partnership in 1970. "It ended, and I sort of didn't want to be a partner," Simon explained to Jan Hodenfield in an interview for the New York *Post* (May 26, 1973). "I didn't want to be always half of something. . . . I think we were both in agreement that the end had come because it was too hard after it had been easy." In their only public performance as a team since their separation, they sang at a McGovern-for-President rally at Madison Square Garden in New York City in 1972.

Simon's first solo album, a cosmopolitan collection of jazz, reggae, and rock, was released in 1972. Titled simply *Paul Simon*, it was prepared over a ten-month period in recording studios in the United States, France, and Jamaica and showcased some of the world's most popular musicians. Stephane Grappelli, the famous jazz violinist of the 1940's, played on two of the cuts, "Hobo's Blues" and "Duncan"; Stephen Grossman, the bottleneck guitarist, collaborated on "Paranoia Blues"; and Jamaican reggae musicians added the happy, syncopated reggae beat to "Mother and Child Reunion." Although it sold an impressive 2,000,000 copies throughout the world, critics generally agreed that *Paul Simon* was too personal and too eccentric to match the huge cross-cultural sales of *Bridge Over Troubled Water*. "It's a depressing piece, dark and hostile," Tony Palmer noted in his London *Observer* (April 9, 1972) review of the album. "Aggressively autobiographical, each song is sparse and elliptical. Even when the meaning is transparent, it is bleak and unforgiving."

With his next album, the singer-songwriter earned a Grammy nomination for the best LP of 1973. Less cerebral and more upbeat than *Paul Simon*, *There Goes Rhymin' Simon* includes the successful single, "Love Me Like a Rock," a gospel-rock number, and "American Tune," *Rolling Stone*'s pick as song of the year. Enthusiastically received by the record-buying public and by critics alike, the album certified Simon's position as one of the most significant producers of contemporary American music. To coincide with the release of the album in the spring of 1973, Simon launched an eleven-city tour that culminated in London, where he played to three packed houses at the Albert Hall. Onstage he was backed by the Dixie Hummingbirds, a gospel singing group, by Urubamba, a South American group formerly known as Los Incas, and occasionally by his brother, guitarist Eddie Simon. In his London *Observer* "Pop" column of June 10, 1973, Tony Palmer praised Simon's music as a "celebration, both personal and universal, of the happiness that life can bring." *Live Rhymin'*, released in 1974, includes selections from his concert performances.

A short, broad-shouldered, boyish-looking man, Paul Simon stands five feet five inches tall and has dark brown hair and brown eyes. At one point in his career he was so sensitive about his height that he preferred to be photographed from below. An intensely private man, Simon rarely grants interviews. "I don't want to be known, except for my work," he once told a reporter. "They've got no right to know about me, except for my songs." Although he has an uncanny ability to anticipate pop music trends, he seldom listens to the latest recordings of other artists, finding that with the exception of Carly Simon, most contemporary songwriters compose what he calls "boring" music. "Most music is aimed at the same age that it always was—late teens, early twenties—and I'm older now. Nobody's making music for me," he explained to Loraine Alterman in an interview for the New York *Times* (May 6, 1973). He occasionally listens to classical music. "Beethoven is a little better than us," Simon has said. "He works with more than a rhythm section." Simon and his wife, the former Peggy Harper, have been married about four years. They have one son, Harper, who was born in September 1972. The Simons divide their time between a brownstone triplex on New York City's Upper East Side and a country home in Bucks County, Pennsylvania.

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SINYAVSKY, ANDREI D(ONATOVICH)

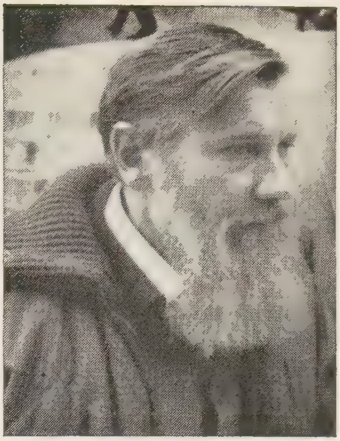
Oct. 8, 1925- Expatriate Soviet writer; educator
Address: b. c/o Université de Paris, 12 Place du Panthéon, 75231 Paris, France

The 1966 trial and conviction of Andrei D. Sinyavsky and Yuri Daniel on charges that they had slandered the Soviet state in their writings was, paradoxically, a landmark in the struggle for artistic freedom in the U.S.S.R. It served as a rallying point for Soviet dissidents and drew world-wide attention to the precarious position of the Soviet artist in the post-Stalin era. According to critic Max Hayward, the Sinyavsky-Daniel case was unprecedented, since it marked "the first time in the history of the Soviet Union that writers had been put on trial *for what they had written*." In the past, Hayward points out, "many Soviet writers have been imprisoned, banished, executed, or driven into silence, but never after a trial in which the principal evidence against them was their literary work."

A respected literary scholar and teacher in his own country, Sinyavsky is also the clandestine author of critical and satirical works—including the essay *On Socialist Realism* and the novels *The Trial Begins* and *The Makepeace Experiment.* Those works, while anathema to official Marxist ideologues, won acclaim in Western Europe and the United States, where they appeared under the pseudonym Abram Tertz. One Western critic found in those "underground" works "an affinity to Orwell and Huxley and an element of Kafka, as well as a creditable grasp of the impressionist technique." When Soviet authorities discovered their true authorship, Sinyavsky was tried, along with Daniel, and imprisoned. Since 1973 he has been living in exile in Paris where he has continued his creative and scholarly work.

Andrei Donatovich Sinyavsky was born in Moscow on October 8, 1925, a member of a well-educated Russian family. He is said to be descended from Old Believers—a dissident sect that split off from the Russian Orthodox Church in the seventeenth century. His father was reportedly a militant revolutionary who ranked high in the Communist hierarchy. Sinyavsky served briefly in the Soviet army toward the end of World War II and then entered the philological faculty of Moscow University, from which he graduated in 1949. He earned the degree of candidate of philological sciences, roughly equivalent to a doctorate, in 1952, on completing a dissertation about Maxim Gorki's unfinished novel *Klim Samgin.*

Madame Hélène Peltier-Zamoyska, the daughter of a French diplomat and a long-time friend of Sinyavsky, who first met him at Moscow University in the late 1940's, recalled in an article in *Le Monde* (April 17, 1966) that Sinyavsky's brief military service "was for him his first chance of contact with the ordinary people of Russia, and he retained . . . a deep feeling of solidarity with the simple, nonintellectual people with whom he rubbed shoulders there." According to Madame Zamoyska's account, Sinyavsky as a student was an ardent member of Komsomol, the Young Communist League. "He could not conceive of his country having any other structure than that created by 1917," she wrote. "The very word 'revolution' . . . had for him an emotional quality, the ring of something holy which portended the coming of a more just social system, a new humanism which would bring renewal to the universe." After finishing his university studies, Sinyavsky was appointed a lecturer on Russian literature at Moscow University and also became a senior research fellow at the Gorki Institute of World Literature.



ANDREI D. SINYAVSKY

The faith of Sinyavsky and others of his generation in the Soviet system was severely shaken during the early 1950's. In 1951 Sinyavsky's father was arrested in one of Stalin's purges. Two years later came the dictator's death, and in 1956 Communist party chief Nikita S. Khrushchev made a famous speech detailing the excesses of the Stalin years. Those revelations were charged with profound significance for Sinyavsky and his contemporaries. As Madame Zamoyska wrote, "they felt themselves personally answerable for . . . these crimes, since they had allowed them to happen in the name of . . . patriotism. . . . For this generation a new concept of Soviet patriotism was taking shape."

Disturbed by the curbs imposed on Soviet literature by official Marxist dogma, which he found irrelevant to the existential problems of the time, Sinyavsky secretly began in the mid-1950's to write underground works that were eventually published in the West. Meanwhile, his activities at Moscow University and the Gorki Institute were bringing him official recognition as a literary scholar and critic, and he became a major figure in the controversy between liberals and dogmatists in Soviet literary life. In his essays and lectures he distinguished between "good literature" and that which merely had the "correct" political line, and he urged greater freedom of artistic endeavor and critical investigation. In the late 1950's he began to write reviews for the liberal journal *Novy Mir,* often on writers of doubtful orthodoxy, including Yevtushenko, Babel, and Akhmatova, and on such Western writers as Robert Frost. In 1960, the year he became a member of the Union of Writers of the U.S.S.R., he collaborated with I. N. Golomshtok on a book that traced Pablo Picasso's role in the development of modern painting.

Sinyavsky was one of the authors of the third volume of *Istoriya russkoy sovetskoy literatury* (History of Soviet Russian Literature, 1961), covering the years 1947 to 1951. Probably his most important critical work was *Poeziya pervykh let revolyutsii 1917-1920* (Poetry of the Early Years of the Revolution 1917-1920), written in collaboration with A. Menshutin and published in 1964. A reviewer for the London *Times Lit-*

erary Supplement called it one of the best critical studies of the year. According to *World Authors* (H. W. Wilson, 1975), Sinyavsky and Menshutin present an "almost encyclopedic analysis of the major and minor poetry of this period" and "discreetly bypass the usual political formulations to provide sound and sensitive literary comments." Sinyavsky also helped to compile an encyclopedia on literature, and he contributed to its first volume, which was published in 1962.

A friend and protégé of Boris Pasternak, Sinyavsky served as a pallbearer at the poet's funeral in 1960. In an article published in *Novy Mir* in March 1962, Sinyavsky complained that the 1961 edition of Pasternak's poetry left out many of his best works and censored parts of others. When a more complete edition appeared in 1965, it contained an essay by Sinyavsky that Max Hayward has called "probably the most sophisticated" analysis of Pasternak's poetry ever made.

Meanwhile, by 1955 Sinyavsky had completed the first of his "underground" works, a short story. In 1956 he wrote the essay *Chto takoye sotsialistichesky realizm (On Socialist Realism)* and the short novel *Sud idet (The Trial Begins)*. Realizing that his works would be unacceptable to the Soviet literary establishment, he decided to publish them abroad, and in that endeavor Madame Zamoyska, who traveled frequently between Russia and France, proved invaluable. Beginning in late 1956 she smuggled his manuscripts out of the Soviet Union, and she helped to find a market for them in the West.

A shortened version of *On Socialist Realism* first appeared, unsigned, in the French magazine *L'Esprit* in 1959. The essay, an attack on Soviet literary dogma, argues that Socialist Realism fails because the official realistic style contrasts absurdly with the idealistic "purpose" that must underlie all Soviet art. Sinyavsky ends the essay by outlining his own credo, calling for "a phantasmagoric art with hypotheses instead of a Purpose, an art in which the grotesque will replace realistic descriptions of ordinary life."

The Trial Begins puts that credo into practice. Drawing on both Russian and Western traditions of fantastic and surrealistic literature, the book satirizes the last mad years of Stalin's rule. Through his central character, the fanatically dedicated public prosecutor Globov, Sinyavsky lampoons the methods, philosophy, and life style of the Soviet bureaucratic elite. First published in France in 1959, the book was translated by Max Hayward and published in the United States by Pantheon Books in 1960, causing intense speculation over the identity of author "Abram Tertz." Harry Schwartz wrote in the New York *Times Book Review* (October 16, 1960): "This little book is the most interesting piece of writing by a Soviet citizen to reach the West in many years. . . . The first reading . . . is bound to produce chuckle after chuckle. It is only after a second reading or reflection on what one has read that the full horror of the story sinks in."

Less overtly political was Sinyavsky's *Fantasticheskiye povesti* (Paris, 1961), a collection of five satirical tales translated into English by Max Hayward and Ronald Hingley and published in the United States as *Fantastic Stories* (Pantheon, 1963) and in England as *The Icicle; and Other Stories* (Collins & Harvill, 1963). In the view of David Boroff (*Saturday Review*, April 13, 1963), although undistinguished from a literary standpoint, *Fantastic Stories* helps to "reunite contemporary Russian literature with the grand tradition of Dostoevsky, Gogol, and Chekhov."

Sinyavsky's novel *Lyubimov* (1964), translated by Manya Harari as *The Makepeace Experiment* (Pantheon, 1965), is set in the mythical town of Lyubimov, which falls under the sway of a bicycle mechanic who has acquired extraordinary mental powers and creates a pseudo-utopia by convincing the townspeople that they have everything they want. Finally his powers decline, reality reasserts itself, and he is overthrown. Some critics saw in the novel an allegory of the Soviet Union, but others found that view simplistic. George Feifer wrote in *Book Week* (August 22, 1965): "This is an exceedingly complex and intricate tale. . . . [It] is a work of splendid craftsmanship, imagination, scope and power, a tour de force of truth-through-distortion." Also under the Tertz pseudonym, Sinyavsky wrote *Mysli vrasplokh*, a collection of philosophical and religious aphorisms, published in English as "Thoughts Unaware" in the *New Leader* (July 19, 1965); and the short story "Pkhentz," which appeared in *Encounter* (March 1966).

In the fall of 1965 rumors began to circulate in the West that two Soviet writers had been arrested on suspicion of being "Abram Tertz" and "Nikolai Arzhak"—the pseudonym under which Yuli Daniel, a little-known translator, had published a novel and three stories in the West. It was not until November that the Soviet authorities confirmed the September 13 arrests of Sinyavsky and Daniel. Following reports that the two men had confessed, Jerzy Giedroyc, the editor of the Paris-based Polish publishing house Kultura, which owned the rights to their works, admitted that they were indeed Abram Tertz and Nikolai Arzhak.

It soon became evident that the Soviet authorities planned to make an example of Sinyavsky and Daniel. A violent press campaign, reminiscent of the Stalin years, was unleashed against them. On February 10, 1966 the two men were brought to trial on charges of having infringed Article 70 of the Criminal Code, which prohibits "agitation or propaganda carried out with the purpose of subverting or weakening the Soviet regime." Although the trial was purportedly "open," only selected observers were admitted, and all foreign correspondents were barred. Nevertheless, the substance of the trial is known because a partial transcript was smuggled from Russia and published, in a translation by Max Hayward, as *On Trial: The Soviet State versus "Abram Tertz" and "Nikolai Arzhak"* (Harper, 1966).

The prosecution contended that Sinyavsky had sent his works to the West with the express purpose of defaming his country and tried to show by quoting from his works that he had maligned the Soviet system. Often the quotations were out of context or were taken from speeches of characters to whom the author was obviously unsympathetic. Western reviews and broadcasts were cited to show how the works had been exploited by bourgeois interests.

The essence of Sinyavsky's defense was to deny that literature equals propaganda. He insisted that he sent his works to the West because he knew they would be *stylistically* unacceptable in Russia, and he courageously challenged the prosecution, arguing that "words are not deeds, and . . . authors are not identical with the characters they create." While admitting his unorthodoxy, he denied any intent or desire to harm the Soviet Union. The court flatly rejected those arguments. On February 14, 1966 Sinyavsky was given the maximum prison sentence demanded by the prosecution, seven years in a labor camp, and was stripped of his academic posts. Daniel was sentenced to five years. Richard Lourie suggests in his book *Letters to the Future; An Approach to Sinyavsky-Tertz* (Cornell Univ. Press, 1975) that "Sinyavsky and Daniel were heretics, not because they had rejected fundamental dogma, but because they were learning to think in an undogmatic fashion."

The harsh sentences evoked protests from various countries, and prominent Western Communists asserted that the trial had hurt the U.S.S.R. more than Sinyavsky or Daniel ever could have done. More importantly, the case provoked a surge of dissident activity within the Soviet Union. Before the trial, protest demonstrations took place in Moscow, and after it was over, sixty-three Soviet writers signed a petition requesting the release of the convicted men and arguing that "the condemnation of writers for the writing of satirical works creates an extremely dangerous precedent and threatens to hold up the progress of Soviet culture." But the Kremlin rebuffed the pleas, insisting that the two men had been convicted not for their writings, but for grave political crimes.

While Sinyavsky and Daniel were serving their terms in labor camps some 200 miles east of Moscow, the worldwide outcry against their incarceration continued. In January 1968, 555 American intellectuals signed a petition demanding their release. But the Soviet authorities only intensified their campaign against dissidents, and the two men remained in prison. Daniel was freed in September 1970, after serving his full term. Sinyavsky, who reportedly became a deeply religious man as a result of contact with Old Believers during his imprisonment, was released on June 9, 1971, about fifteen months before expiration of his term. According to official reports, he had earned time off for good behavior, but other sources suggest that Soviet authorities released him early because they wanted to avoid controversy at a Moscow writers' conference scheduled for later that year.

For the first few months after his release, Sinyavsky was barred from living in Moscow. In late 1971 he was permitted to return to the capital, but he remained under harassment and was unable to obtain regular employment. Having succeeded in obtaining an exit visa, in August 1973 he went into exile in France with his family and was appointed assistant professor of Russian literature at the University of Paris. A book based on his prison letters to his wife, *Golos iz Khora* (A Voice from the Chorus), was published in Russian by Octagon Books in New York in 1974 and is scheduled to be released in English translation by Farrar, Straus & Giroux in 1976. During his imprisonment, Sinyavsky also wrote a book on Pushkin "in the camp vernacular," and since his release he has completed a study of Gogol. A collection of his earlier literary criticism, *For Freedom of Imagination*, was published by Holt, Rinehart & Winston in 1971.

Andrei D. Sinyavsky, a small, intense man with a flowing red beard, lives with his wife, Masha (or Maria), who is an art historian, and their son, Yegor, in an apartment in the Paris suburb of Bourg-la-Reine. Among Sinyavsky's major interests is the history of art. He owns a collection of icons and has written about traditional Russian religious painting. Since arriving in France he has shunned publicity, granting no interviews and avoiding political activity. According to the *Christian Science Monitor* (March 13, 1974), that stance is partly motivated by his desire to return home some day. "I do not want to be a star," he has told friends. "I do not want to be thought anti-Russian." Madame Zamoyska, with whom he reestablished contact in Paris, quoted him as saying, as reported in the Washington *Post* (October 26, 1973): "I did not come here to enjoy life, but simply to work. Liberty is much too precious to waste it."

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SOARES, MÁRIO (ALBERTO NOBRE LOPES)
(sōō-är′āz)

Dec. 7, 1924- Portuguese political leader; former Cabinet minister; lawyer
Address: h. Rua de Malpique, 2, Lisbon, Portugal

When on April 25, 1975 the Socialist party of Portugal won a plurality of nearly 38 percent in that country's first free elections in some fifty years, it represented a major triumph for its leader, Mário Soares. A lawyer, historian, and diplomat, Soares has walked a political tightrope since the coup that toppled Portugal's right-wing dictatorship in April 1974. Convinced that

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a socialist economic system can be compatible with parliamentary democracy, he has struggled against efforts of his country's ruling Armed Forces Movement and the Communist party to turn the democratic revolution into a dictatorship of the left. No stranger to adversity, Soares was jailed more than a dozen times under the Salazar dictatorship and spent several years in exile. As Foreign Minister during the first year of the revolutionary government, he presided over difficult negotiations for the independence of Portugal's African colonies. After being relieved of that post in March 1975, Soares remained in the Cabinet as Minister Without Portfolio until he resigned in July in protest against further restrictions on civil liberties by Portugal's military rulers.

Mário Alberto Nobre Lopes Soares was born in Lisbon on December 7, 1924, the son of João Lopes Soares and the former Elisa Nobre. His father, an educator, was a fervent democrat who had served as a cabinet minister in the first Portuguese republic, established in 1910. When the republic collapsed in 1926 under a military coup that paved the way for the one-man dictatorial rule of António de Oliveira Salazar in 1932, João Soares took up a struggle of opposition that lasted until his death in 1970. Mário Soares shared in that struggle, becoming a "flaming radical" during his student days, and avoiding active service in Mocidade Portuguesa, the fascist youth organization that Portuguese boys were required to join at the age of ten. "I looked upon myself as . . . actively engaged in the conflict with Fascism," Soares wrote in his book *Portugal's Struggle for Liberty* (G. Allen & Unwin, 1975). "Salazar's regime was for me one and the same with the Nazi version. . . . Having been brought up in a Republican and liberal family, I loathed the whole system from the bottom of my heart."

During his last year in secondary school, in 1941-42, Soares came under the influence of Marxist scholars, including Alvaro Cunhal, now the Secretary-General of the Portuguese Communist party, from whom he received lessons in geography. But despite those influences, and the sympathy he had for the Soviet Union, then bearing the brunt of the Nazi onslaught, he did not fully accept Marxism. "The preaching of Communist doctrine was no revelation, nor did it delude me," Soares has recalled. "I was armed against it by the influence of my father's circle who, while admiring in the Communists a spirit of sacrifice and practical sense, nevertheless had reservations about their disregard for public liberty and the methods they employed."

In October 1942 Soares became a student in the faculty of literature of the University of Lisbon, where he was inspired by the humanist and socialist philosopher António Sérgio and became active in antifascist student organizations. He was one of the founders, in 1946, of the United Democratic Youth Movement, the youth branch of the non-Communist leftist Movement for Democratic Union, and he served on its central committee until 1948, when the organization was outlawed. In 1947 Soares was arrested, along with the other central committee members, for antigovernment activities and spent four months in prison. When in February 1949 the Salazar regime permitted presidential elections, to win the favor of other Western nations in view of Portugal's impending membership in the North Atlantic Treaty Organization, Soares became secretary to the united opposition candidate, General José Norton de Mattos, a respected elder statesman of the Portuguese left. But although Mattos ran an effective campaign and won much popular support, official harassment compelled him to withdraw two days before the election. Shortly thereafter, Soares was again jailed on charges of subversion.

During the late 1940's Soares was briefly a member of the National Democratic Movement, the successor to the outlawed Movement for Democratic Union, but its steady drift in the direction of doctrinaire Communism caused Soares to break with it in 1950. He finally obtained his arts degree from the University of Lisbon in 1951. Unable to obtain the official clearance he needed for university teaching, he then embarked on a five-year course of study in law, eventually earning his docteur en droit degree at the Sorbonne in Paris. For a few years he was also a history teacher and director of the Colégio Moderno, an exclusive private school in Lisbon, founded by his father and owned by the Soares family.

After breaking with the doctrinaire left, Soares was for a time politically unaffiliated. During the 1950's he was influenced by the neutralist ideas espoused by the Paris newspaper *France-Observateur.* At home he joined with like-minded Portuguese in the Republican Resistance Group, and about 1956, as a representative of that group, he became a member of the Democratic-Social Directive, whose leaders included his mentor, António Sérgio. When the Salazar regime once again permitted presidential elections, in June 1958, Soares joined the campaign committee of

General Humberto Delgado, whose popularity as a leader of the opposition challenged the dictatorship. Although Delgado received less than 25 percent of the vote, it was widely believed that the election had been rigged and that he had actually won.

By the early 1960's, the political, economic, and psychological process that eventually brought about the revolution was well under way. In 1961 guerrillas in the Portuguese colony of Angola began a war of independence. Similar campaigns soon opened in Portugal's other African colonies, Mozambique and Portuguese Guinea, and by the mid-1960's Salazar was pouring men and money into an African quagmire. In addition to draining the country's scant resources, the wars provided an ideological rallying-point for the spectrum of forces opposed to Salazar.

During that period Soares emerged as a leading figure in the anti-Salazar camp. Having opened a Lisbon law practice in 1958, he devoted much of his time to defending enemies of the regime. In 1965 he joined a socialist movement and ran as a candidate for the National Assembly, but the regime's campaign rules proved so crippling that the opposition withdrew in protest. That same year General Delgado was found mysteriously murdered in Spain, near the Portuguese frontier. On his way to the funeral in September Soares was arrested, along with other opposition leaders. Convinced that the general had met with foul play at the hands of Salazar's secret police, Soares later became the lawyer for Delgado's family, gaining international recognition for his achievement. According to the New York *Times* (November 13, 1968), he "pushed the case into Italian and Spanish courts and a member of the Portuguese secret police was publicly incriminated." His oppositional activities so irritated Salazar that on December 13, 1967 he was arrested and jailed for three months. After a brief period of freedom he was arrested for the thirteenth time, on March 20, 1968, and exiled to the equatorial island of São Tomé for an indefinite period.

In September 1968 Salazar suffered a stroke and lapsed into a coma. His successor as Premier, Marcello Caetano, promised to liberalize the regime, and one of his first acts was to allow Soares to return to Portugal in November. Soares immediately plunged into political activity, forming a democratic socialist group that issued a manifesto urging Caetano to restore civil liberties.

In the campaign for the National Assembly elections of October 1969 there was unprecedented discussion of national problems, including the question of self-determination for the African colonies. But campaign strictures prevented the opposition, headed by Soares, from winning a single one of the 130 Assembly seats. With fierce repression again in effect, Soares left Portugal for self-imposed exile. In the spring of 1970 he visited the United States and Latin America. In August he returned to Portugal for his father's funeral but was ordered to leave the country within forty-eight hours.

Soares spent the next four years in Paris, devoting his time to teaching at the Sorbonne and other institutions, and to writing and travel. In April 1973 in West Germany he founded the Socialist party of Portugal. His bitter criticisms of Caetano made him *persona non grata* at home, but he remained in close enough touch to be able to gauge accurately the developments there. In a prophetic article for the *Nation* (April 17, 1972), assessing United States links to the Caetano regime, he wrote: "The Portuguese wonder whether the American people approve the policy of support for dictatorships. Washington is mistaken if it believes that such a policy will foster a liberal evolution. The very opposite occurs: the dictatorship becomes tougher and surer of itself; the situation then becomes explosive as the moderate opposition turns radical."

The explosion finally came in the spring of 1974. Disaffection with the Caetano regime had spread throughout Portugal, especially among military men, who had come to see the colonial wars as unwinnable and absurdly wasteful. The country was the poorest in Western Europe, with most of its wealth owned by a few families. On April 25, 1974 a group of junior officers with democratic leanings, choosing General António de Spínola as their spokesman, executed an almost bloodless coup that ended five decades of dictatorship.

The coup, which Soares immediately endorsed from Paris, brought wild euphoria to Lisbon. When Soares returned home on April 28, 1974, he was greeted by tumultuous crowds at the train station. After making a visit to General Spínola and taking a few days of rest, Soares embarked on a whirlwind tour of European capitals to win support for Portugal's new government. On May 15, his wide-ranging international contacts were duly recognized when he was named Foreign Minister in a fourteen-member military-civilian Cabinet, sworn in the next day, that was to govern until elections could be held. Spínola was named provisional President, while the young officers, calling themselves the Armed Forces Movement (AFM), held power behind the scenes. Also in the Cabinet were two other Socialists, as well as two Communists, including party chief Alvaro Cunhal.

The most urgent problem facing Soares as Foreign Minister was that of ending the African wars. On May 25, 1974 he opened negotiations in London with representatives of the independence movement in Portuguese Guinea, now known as Guinea-Bissau. In early June he traveled to Zambia to meet the leaders of the Mozambique Liberation Front (Frelimo). He also established contacts with the leaders of the three rival independence groups in Angola. But the negotiations proved difficult. To begin with, there were disagreements within the Portuguese government. Spínola favored a gradual process leading to a federation of the African states with Portugal, whereas Soares and some young officers of the AFM favored referendums leading to independence. The African leaders for the most part saw little value in voting and demanded immediate independence. The problem was resolved in the Africans' favor after a Cabinet crisis in July resulted in a marked shift to the left by the Portuguese government. Soares, who stayed on as Foreign Minister, signed an independence agreement with Guinea-Bissau on August 26, and another with Frelimo on September 7. The case of Angola was the most difficult to solve. Although an agreement was reached on January 15, 1975, continuing conflict between rival liberation forces delayed independence.

In addition to conducting the African talks, Soares worked to enhance Portugal's international standing. Diplomatic relations were established with Communist countries and African nations that had shunned colonialist Portugal. In September 1974 Soares visited Washington, D.C., where he reaffirmed Portuguese ties with the United States and NATO and requested aid in return for continued American use of Portuguese military bases, pointing out that such aid would strengthen moderate forces in Portugal.

Meanwhile, a bitter struggle was taking place over the direction of the Portuguese revolution. On September 30, 1974 Spínola gave up his battle with the increasingly leftist AFM and resigned as provisional President. The Moscow-oriented Communists, well-organized but lacking broad support, followed a twofold strategy: they energetically backed the AFM while encouraging it to move leftward, and they infiltrated and gained control of key institutions. The strategy of Soares and other moderate leaders was to cooperate with the AFM while demanding a greater voice for civilians, and to oppose growing Communist strength without provoking such strife that the AFM might decide to rule by itself. The fluid situation was complicated even more by Portugal's grim economic status, with unemployment, inflation, declining production, and an unfavorable balance of trade exacerbating social unrest.

By early 1975 the Communists and Socialists were skirmishing repeatedly. In January the Cabinet voted to establish a nationwide labor federation that the Communists could easily control. At the urging of Soares, the law was modified to allow workers more freedom of choice. But the Socialist leader's position grew more difficult as the AFM moved increasingly toward the establishment of a dictatorial junta. An abortive coup on March 11, 1975 by the Spínola faction prompted the AFM to set up a Supreme Revolutionary Council with legislative powers. A Cabinet reorganization on March 26 increased Communist strength and removed Soares as Foreign Minister, but permitted him to remain in the government as Minister Without Portfolio.

Under heavy pressure, Soares and the Socialists focused their hopes on the April 25, 1975 elections for a constituent assembly. Before the election all parties were forced to sign an agreement granting the military three to five years in power to oversee any civilian regime. The election resulted in a huge victory for the Socialists, who held their own even in Communist strongholds. Their 37.8 percent of the vote, combined with 26.4 percent received by the centrist Popular Democrats, gave the moderates a solid majority in the constituent assembly. The Communists mustered only 12.5 percent of the vote.

Friction between Socialists and Communists reached a climax in May, when Communist typesetters took over the offices of the Socialist daily *República,* one of the few remaining independent newspapers in Lisbon. When its editors refused to grant the printers a voice in editorial policy, the AFM ordered the paper shut down. In response, Soares threatened a Socialist boycott of the Cabinet. The situation eased somewhat in June, when the Revolutionary Council issued a declaration that called for democracy and pluralism, but also tightened press controls and warned the parties against chaotic battles.

In mid-July, as the rulers announced plans to bypass political parties and impose other restrictions on civil liberties, Soares and his Socialist colleague, Justice Minister Francisco Zenha, followed by the Popular Democratic members, resigned from the Cabinet, which was then dissolved by Premier Vasco dos Santos Gonçalves. When later that month a pro-Communist military triumvirate composed of Gonçalves, President Francisco da Costa Gomes, and the national security chief, General Otelo Sarvaia de Carvalho, assumed power, Soares dissociated himself and his party from that government. However, in the succeeding Cabinet, organized in September, the Socialists, with moderate militarists, made up the commanding element. Soares had won the backing of Western social democratic statesmen in a resolution passed at a meeting at Stockholm in August, pledging moral support for Democratic socialism in Portugal.

Soares' published works include a study of the philosophy of the first President of the Portuguese Republic, entitled *As Idéias Políticas e Sociais de Teófilo Braga* (1951), and a book about a nineteenth-century Portuguese exponent of socialism, *Oliveira Martins e o Fontismo* (1960). Among his other books are *A Justificação Jurídica da Restauração e a Teoría da Origem Popular do Poder Político* (The Juridicial Justification of the Restoration and the Theory of the Popular Origin of Political Power, 1954); *O Direito á Casa* (The Right to Housing, 1966); and *Escritos Politicos* (Political Writings, 1969). His partly autobiographical *Portugal Bailloné* (Portugal Muzzled), which first appeared in Paris in 1972, was translated into English by Mary Gawsworth with the title *Portugal's Struggle for Liberty* and published by George Allen & Unwin in 1975. Soares has represented Portuguese socialists at European socialist congresses since the 1950's, and he has served as the Portuguese representative to the International League of the Rights of Man.

Mário Soares is a tall, chunky man who is known affectionately to his compatriots as "pumpkin face," and whose clothes are often rumpled. Noted for his informality, he caused a stir at his first meeting with Frelimo leaders by disregard-ing protocol and greeting them with embraces. He is married to Maria Barroso, a prominent Portuguese actress who had long been an opponent of Salazar. Their wedding took place in 1949 at Portugal's Aljube prison, where Soares was confined at the time. The couple has a son João, and a daughter, Maria Isabel. Soares is fond of Portuguese cuisine, and he enjoys attending the *revista*, a type of Portuguese variety show. His leisure interests also include collecting books and modern Portuguese paintings.

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MURIEL SPARK

SPARK, MURIEL

Feb. 1, 1918- British writer
Address: b. c/o Macmillan, Ltd., Little Essex St., London WC2R 3LF, England

An unremittingly serious artist, the British writer Muriel Spark produces short and paradoxically entertaining novels about sin, madness, and death. Mrs. Spark is a satirist who excels at witty dissection, often through dialogue, and the revelatory phrase that suddenly floodlights character is her specialty. Her position, throughout most of her life, as an outsider has strengthened her sense of the ridiculous, while her Roman Catholicism has lent her work a somberness and depth that belie the charge, sometimes leveled at her, that she is a mere miniaturist. Like her contemporary, Graham Greene, Muriel Spark creates disturbing characters, enmeshed in situations of haunting moral ambiguity.

Muriel Sarah Spark was born in Edinburgh, Scotland on February 1, 1918 to Bernard and Sarah Elizabeth Maud (Uezzell) Camberg. Her father, an engineer, was a Jew whose family had settled in Scotland, while her mother was a Presbyterian from Watford, a country village in Hertfordshire, where Mrs. Spark's grandmother managed the local store. Mrs. Spark has an older brother who is an American citizen. The Cambergs lived in a prosperous neighborhood in Edinburgh, and Muriel attended James Gillespie's School for Girls, a merchant foundation, where pupils started classical languages at the age of seven. Muriel began writing her own stories as a child; by adolescence she was composing torrid love letters that she signed with fictitious men's names and hid in the sofa cushions in the hope of shocking her mother. The Cambergs seem to have enjoyed domestic drama: if Muriel came home after ten o'clock at night, her father would appear at the door in a long white sheet, making ghostly sounds of disapproval.

In 1936 Muriel Camberg went to South Africa. There, in 1937, she married S. O. Spark, and the couple lived for a time in Rhodesia. The marriage was dissolved after the birth of a son, Robin, but because of the travel restrictions imposed by the war Mrs. Spark was unable to return to Great Britain until 1944, when she got a government job in the Political Intelligence Department at Woburn Abbey near London, inventing news items to discredit the Axis. After the war, she worked for *Argentor*, a jewelry trade paper, and then as a press agent for businessmen. In 1947 Mrs. Spark joined the Poetry Society and soon became its general secretary and editor of its *Poetry Review*. She opened the publication, which until then had been a sort of Valhalla for fossilized Georgian poets, to young writers, paying them ten shillings a poem. Since contributors had previously paid to be published in the *Poetry Review*, her innovation had a drastic effect on the Poetry Society's finances, and after two years, Mrs. Spark was ousted from her post. She then founded her own magazine, the *Forum*, which folded after its second issue.

During the 1950's Mrs. Spark concentrated on her own poetry and on scholarly and critical writing. She worked part-time as an editor for the firm of Peter Owen, who has described her as "a bloody good editor, bloody efficient. Used to work all bloody night on her own book, come in half dead the next day, and reorganize the whole bloody office." She also did reviewing, occasionally under the nom de plume of Evelyn Cavallo.

Poor, exhausted, and frequently ill, Mrs. Spark nevertheless managed to complete a number of books, on her own and in collaboration with Derek Stanford, her coeditor on the final issue of *Forum* and her literary partner until 1957. Together they edited the letters of Cardinal Newman, whose example helped persuade Mrs. Spark to convert to Roman Catholicism in 1954. Mrs. Spark has never been a doctrinal writer, but the tenets of Roman Catholicism provided a framework for her powers of fantastic and grotesque invention, and for her uncomfortably sharp awareness of human folly and nastiness. "Nobody can deny," she has said of her conversion, "that I speak with my own voice as a writer now, whereas before I was never sure what I was, the ideas teemed but I couldn't sort them out, I was talking and writing with other people's voices."

Her struggle to find her own voice is evident in *The Fanfarlo and Other Verse* (Aldington, Keny, 1952). Taken individually, some of its poems are delightful, but the collection as a whole reflects such a variety of influences that the effect comes close to being that of a pastiche. The title poem, a narrative composed in the meter of the Border Ballads, uses characters from a short story of Baudelaire's to explore the deficiencies of Romanticism. Those characters turn up again in Mrs. Spark's own short story, "The Seraph and the Zambesi," which won first prize in a contest sponsored by the *Observer* in 1951. Transformed into a tawdry troupe of traveling actors, they stage a Christmas pageant on the banks of the Zambesi, only to be interrupted by an authentic and argumentative angel. "The Seraph and the Zambesi," which attracted much attention, was followed by several others set in England and Africa, and her reputation, casually acquired, as a writer of fiction began to eclipse her reputation as a scholar-critic.

In 1954 Mrs. Spark's publisher, Macmillan, suggested that she try writing a novel. "I thought it was an inferior way of writing," she explained to Frank Kermode in an interview published in the *Partisan Review* (Spring 1963). "So I wrote a novel to work out the technique first, to sort of make it all right with myself to write a novel at all." Aided by a stipend from Graham Greene, who had become interested in her promising talent, and by the loan of a cottage in the country, Mrs. Spark produced *The Comforters* (Macmillan, 1957; Lippincott, 1957), a high-spirited and frankly experimental work. Its heroine, Caroline, is a recent Catholic convert who is finishing a dissertation on the novel as a literary form and who fears, after undergoing a series of bizarre hallucinations, that she may be a character in a novel herself. She gets no comfort whatsoever, either from her fellow converts or from her bohemian friends, most of whom are absorbed in obsessions of their own. Religiosity and artiness both take a beating in the novel, and Mrs. Spark is particularly rough with professional Catholics, one of whom, the Heepish Mrs. Hogg, is so devoid of inner life that she dematerializes whenever she is alone. *The Comforters* was a critical success, and was followed in 1958 by *Robinson* (Macmillan; Lippincott), in which another convert, a young widow, is marooned on an island with three men who may conceivably represent three different aspects of the human personality—the id, the ego, and the superego. *Robinson* was enjoyed both as an adventure story and as an allegory of psychic crisis and recovery. Autobiographical elements have been ascribed to *The Comforters* and *Robinson*, but they are quite free of the confessional strain that is often associated with first novels.

Through those experimental works, Mrs. Spark discovered that the novel enabled her to express the "comic side" of her mind while working out "some serious theme." Her third novel, *Memento Mori* (Macmillan, 1959; Lippincott, 1959), established her mastery of the form. In that book a group of British octogenarians are harassed by an anonymous caller, who says, "Remember you must die." Most react with terror or outrage, and ride their hobby-horses all the faster, providing a good deal of macabre humor. Unsparing in its depiction of physical decay, *Memento Mori* is equally convincing about the passions, eccentricities, and occasional virtues that flourish at the edge of the grave. A few critics thought the book cruel to the old, but most agreed that Mrs. Spark's real target was humanity in general. *Memento Mori* was adapted for the London stage in 1964.

The Ballad of Peckham Rye (Macmillan, 1960; Lippincott, 1960) charts the meteoric career of Dougal Douglas, a diabolical Scotsman, who, by setting himself up as an industrial relations expert, brings out the devil in everyone else. Working alternate days for rival employers, and spewing forth the headiest kinds of pap, he soon reduces the hidebound inhabitants of Peckham Rye to a state of near-anarchy. Because Mrs. Spark has an acute ear for conversational tics, the book abounds in verbal humor. In 1962 a radio adaptation of *The Ballad of Peckham Rye* won the Italia Prize for dramatic radio. *The Bachelors* (Macmillan, 1961; Lippincott, 1961), a somewhat darker work, is peopled by lonely and unattached characters and revolves around the criminal trial of a phony spiritualist medium.

Perhaps because of its successful adaptations for the stage in 1964 and for the screen in 1969, *The Prime of Miss Jean Brodie* (Macmillan, 1961; Lippincott, 1962) is the best known of Muriel Spark's novels. Set in Edinburgh in the 1930's, it traces the influence of an unconventional teacher at a girls' school on her rather ordinary pupils, whom she has selected out of the multitude to become "la crème de la crème." The favorite topic of Miss Brodie, an incorrigible romanticist, is herself. Eventually she is betrayed to the school authorities for her allegedly dangerous beliefs by one of her own elect, a girl who has served as her surrogate in a clandestine love affair. Since Sister Helena, the betrayer, who is now a nun with an uneasy conscience, tells the story years afterward, suspense is eliminated. Instead, Mrs. Spark concentrates on character and atmosphere. The preposterous and posturing Miss Brodie is a memorable creation in her tragic self-delusion, the ambiance of the school is suitably and Calvinistically oppressive, and the city of Edinburgh, which Mrs. Spark once described as "the saturnine Heart of Midlothian, never mine," stands out with vivid clarity.

Muriel Spark's next novel, *The Girls of Slender Means* (Macmillan, 1963; Knopf, 1963), is set in London between V-E Day and V-J Day and deals with another female community, the residents of a rooming house for genteel young ladies called the May of Teck Club. The story turns on a catastrophe that transforms an atheist poet and anarchist named Nicholas Farringdon into a missionary who is martyred in Haiti. Although most critics responded favorably to its multi-leveled construction, its detachment, and its freedom from doctrinaire pleading, a few found it disappointingly minor in its ambitions and scale.

By the early 1960's a pattern had emerged in Muriel Spark's fiction. Her novels usually focus upon a small group of people united by a common bond, whose lives are altered when a cataclysmic or supernatural event reveals something grotesque or evil in their association. In Mrs. Spark's works, the colder vices, such as envy, greed, spite, and treachery, are cardinal sins, and blackmail is the most common crime. Her plots are complex and artificial; her tone is cool and detached. Each book is firmly grounded in a specific time and place, and every detail is accurate and telling.

The Mandelbaum Gate (Macmillan, 1965; Knopf, 1965) is Mrs. Spark's only long novel. It was written partly in answer to critics who, she has said, kept asking for Mrs. Tolstoy. Rich in character and incident, the novel is set in Jerusalem at the time of the Eichmann trial, the divided city mirroring the fragmentation of the human soul. Among the characters are Barbara Vaughan, a Roman Catholic pilgrim whose life is endangered because of her Jewish blood, and Freddy Hamilton, a decent, mother-ridden official from the consulate, who kicks over the traces and loses his memory. Subsidiary figures include Arabs, Jews, and Christians, hippies, priests, and spies. The large scale allows Mrs. Spark to probe her characters' diverse backgrounds, but the intricate plot becomes confusing when the action races to its climax. In 1965 *The Mandelbaum Gate* received the James Tait Black Memorial prize.

Since *The Mandelbaum Gate,* Mrs. Spark has returned to the short novel, but has gradually changed both the content and style of her art. In an address delivered before the members of the American Academy of Arts and Letters on May 26, 1970, she called for a literature of savage ridicule, "the only honorable weapon we have left," that would galvanize the reader, not cater to his sentiments. Her own vision seems to have become increasingly Swiftian, as she has turned her attention to areas of public dishonesty and to the phantasmagorical aspects of modern life.

Set in contemporary Rome, *The Public Image* (Macmillan, 1967; Knopf, 1968) describes a film star's desperate struggle with the voracious scandal industry. Mrs. Spark has called that novel "an ethical shocker." In *The Driver's Seat* (Macmillan, 1970; Knopf, 1970), a young woman on vacation in the South of Europe moves deliberately through a holiday whirl in search of her Mr. Right, a sex maniac who will hack her to death. After those two comparatively minor efforts, Mrs. Spark wrote one of her best novels in years in *Not to Disturb* (Macmillan, 1971; Viking, 1971). In that black farce, which parodies the styles of certain of her British contemporaries, three enraged aristocrats on the brink of committing murder and suicide lock themselves in the library of a mansion near Geneva, while their servants lay plans to cash in on the carnage by writing their memoirs for the press. Present-day New York City serves as a purgatory for the unfortunate revenants of *The Hothouse on the East River* (Viking, 1973), while the topical *Abbess of Crewe* (Viking, 1974), offers Watergate in a nunnery, complete with tapes, burglaries, and Teutonic henchpersons.

In addition to her novels, poems, short stories, and critical works, Mrs. Spark has written a commercially unsuccessful play, *Doctors of Philosophy* (Macmillan, 1963); several radio scripts that were collected along with some of her short stories in *Voices at Play* (Macmillan, 1961; Lippincott, 1962); and *The Very Fine Clock* (Macmillan, 1968; Knopf, 1968), a children's book.

To Muriel Spark, the process of writing is a sort of obsession. "I wrote a book about bachelors and it seemed to me that everyone I met was a bachelor," she told Frank Kermode. She does a great deal of research, then writes rapidly in school exercise books that she orders from Edinburgh. The most decisive influences on her work, she says, have been Cardinal Newman, Max Beerbohm, and Marcel Proust.

Muriel Spark is a small, stylish woman with reddish-brown hair. An inveterate traveler, she has lived in most of the places she has written about, and now has an apartment in an old palazzo in Rome, where she enjoys Roman society and dines out often. She has listed her recreations as poetry, friends, clothes, and racing. Mrs. Spark likes cats and usually has several in her ménage. In 1963 she was made a fellow of the Royal Society of Literature, and in 1967 an O.B.E. She has an honorary degree, granted in 1971, from the University of Strathclyde.

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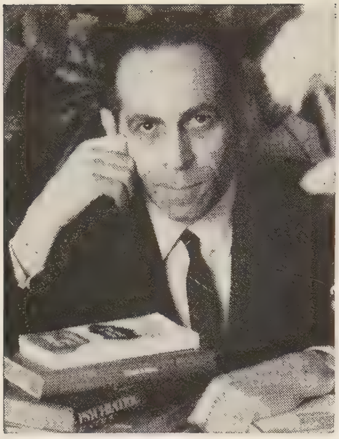
SZASZ, THOMAS (STEPHEN) (säs)

Apr. 15, 1920- Psychiatrist; university professor; writer
Address: b. Upstate Medical Center, State University of New York, Syracuse, N.Y. 13210; h. 116 Bradford Pkwy., Syracuse, N.Y. 13224

To many of his fellow psychiatrists Dr. Thomas Szasz is like a bird that fouls its own nest or a subversive who encircles the enemy from within. But through books like the *Myth of Mental Illness* (1961) and over 200 articles he has challenged his colleagues to see him not just as a crank or gadfly but as a humanist concerned about personal dignity and an impassioned protector of individual rights. With the abolition of coercive psychiatry his chief objective, Szasz deplores the spending of billions of dollars annually to support a therapeutic state in which hospitals and doctors deal medically with deviant behavior that he believes concerns problems of moral and social conflict that psychiatrists are not specifically trained



THOMAS SZASZ

to handle. Recognizing, however, that voluntary psychotherapy can be useful in increasing self-determination and responsible freedom for people seeking those goals, Dr. Szasz maintains a private practice in psychiatry and psychoanalysis in Syracuse, where he is also professor of psychiatry at the Upstate Medical Center of the State University of New York.

The younger of two sons of Julius and Lily (Wellisch) Szasz, Thomas Stephen Szasz was born in Budapest, Hungary on April 15, 1920. His father was an affluent landowner who used his legal training in managing several of the great estates that still flourished in Hungary in the early decades of the century. Growing up in a home atmosphere that he once described as "intellectually very intense," Thomas Szasz weathered a stimulating competitive relationship with his brother George, two years older, whom he acknowledged in one of his books as his "lifelong teacher and critic." At present George Szasz, a physical chemist, is scientific representative of the General Electric Company's European laboratories in Zurich, Switzerland.

Besides indulging in games of acuity with his brother, Szasz played chess and contract bridge during his secondary school years. Ping-pong and tennis were also his favorite pastimes as a student at the Royal Hungarian Training Institute in Budapest, from which he graduated in 1938. Later that year, as the Nazi invasion of Austria threatened the rest of Europe, the nominally Jewish Szasz family moved to the United States. Enrolling in 1939 in the University of Cincinnati, where his uncle, Otto Szasz, taught mathematics, Thomas Szasz earned his B.A. degree with honors two years later.

Physics had been Szasz's major subject as an undergraduate, but perhaps because of his extreme interest in what he has called "human affairs," he chose medicine for his advanced study. He obtained his M.D. degree in 1944 at the College of Medicine of the University of Cincinnati, ranking at the top of his class. Then after he had interned at Boston City Hospital, he returned to Ohio in mid-1945 to become assistant resident in medicine at Cincinnati General Hospital. In the spring of 1946 he moved to Chicago, where during the next few years he trained in psychiatry at the University of Chicago Clinics and in psychoanalysis at the Chicago Institute for Psychoanalysis.

It was in the post of research assistant at the Institute for Psychoanalysis in 1949-50 that Szasz may be considered to have begun his career. After graduating in 1950, he remained affiliated with the institute for six years as a staff member. In Chicago he also engaged in the private practice of medicine, specializing in psychiatry and psychoanalysis, until August 1954, when he was called for two years of active duty in the Medical Corps of the United States Naval Reserve at the Naval Hospital in Bethesda, Maryland. Immediately after his discharge in the rank of commander, he went to Syracuse to assume the appointment, in September 1956, of professor of psychiatry at the Upstate Medical Center of the State University of New York. While continuing to hold that position, he lectured as visiting professor at the University of Wisconsin in 1962 and at Marquette University in 1968.

Teaching, Szasz once explained, is to him what lens-grinding was to Spinoza, one of his heroes—a livelihood that enables him to enjoy freedom and economic independence for thinking and writing. A prolific contributor to professional journals in medicine and psychiatry, he had written scores of articles, many on psychosomatic illness, as well as a book, *Pain and Pleasure: A Study of Bodily Feelings* (Basic Bks., 1957), before beginning to shake the basis of the practice of psychiatry with *The Myth of Mental Illness: Foundations of a Theory of Personal Conduct* (Harper, 1961).

Many of the ideas in that book had been ventured in Szasz's bold address at the annual meeting of the Southern California Psychiatric Society in the fall of 1960. He argued that the term "mental illness" has become useless through a too wide application and that the concept of mental illness is itself faulty because its diagnosis is not based on evidence of disease or organic malfunctioning. Illness, he has repeatedly pointed out, is a disturbance of part of the body, and "the mind," he contends, is not part of the body. (Neurological diseases like neurosyphilis are not relevant to Szasz's objection to the term "mental illness.")

The word "sick," Szasz has explained, when applied to the mind is as much a metaphor as it is when used in expressions like "sick joke" and "sick economy." Confusion, acute anxiety, and other conditions that psychiatrists label "mental illness" are in Szasz's view not problems of medicine, but "problems of living" concerned with moral conflict involving "roles" and "games." Unacceptable, or "sick," behavior is socially, not physiologically, determined. "When metaphor is mistaken for reality and is then used for social purposes, then we have the makings of myth," Szasz asserted in an interview for the *New Physi-*

cian (June 1969). "I hold that the concepts of mental health and mental illness are mythological concepts, used strategically to advance some social interests and to retard others, much as national and religious myths have been used in the past."

In another provocative book, *Law, Liberty and Psychiatry* (Macmillan, 1963), Dr. Szasz inquired into the very ways in which psychiatric practices have become means of social control. He examined procedures for commitment to mental institutions, the use of the insanity plea to obtain acquittal, and the recourse to expert testimony in attempts to break wills, among other problems of psychiatry and the law. If aberrant behavior is considered an illness, he pointed out, then an individual may be relieved of moral responsibility for his behavior. The patient is then deprived of his right to plead guilty or to refuse to be treated for his illness, in fact, his right to freedom.

It is more humane, Szasz has argued, to give a definite prison term to a person who has committed an antisocial act than to confine him in a mental institution for an indefinite period, or until he is diagnosed as "cured." In his writings he has repeatedly urged the abolition of involuntary mental hospitalization, which he regards as an unqualified evil. All persons suspected of breaking the law, Szasz has continually advocated, should be prosecuted in court under criminal charges and if found guilty should be sentenced to prison terms. The possible inadequacy of prison facilities should not justify commitment to mental hospitals any more than the practice of such commitment should excuse foot dragging on prison reform.

Further attacking what he views as abuses of practitioners of forensic psychiatry, Szasz discussed in *Psychiatric Justice* (Macmillan, 1965), "how the modern state may use psychiatry as a weapon against the individual citizen," as he stated in his preface. One weapon he denounced is the court-ordered pretrial psychiatric examination. As he illustrated with case histories, a defendant may be refused the right to stand trial not so much because of his unfitness to understand accusations brought against him as because of his social deviance. "This practice is a travesty on justice and healing," Szasz contended, "and ought to be repudiated by both the legal and medical professions."

Perhaps the most persuasive argument that Szasz has leveled against involuntary psychiatric examination or hospitalization is that it is necessarily antitherapeutic because it discourages persons, knowing they risk incarceration, from seeking help and because persons can be helped with psychological problems only if they want such help. Again, what other psychiatrists call "mental illness," Szasz thinks of not as a disruption of function but as a loss of freedom. In *The Ethics of Psychoanalysis: The Theory and Method of Autonomous Psychotherapy* (Basic Bks., 1965), he therefore described psychotherapy as "social action" and proposed that its objective should be to increase the client's self-knowledge and his understanding of persons with whom he has contact and thereby to enable him to behave with a greater degree of freedom of choice. The relationship between the psychoanalyst and the analysand, as Szasz sees it, must be a contractual and educational process, free of coercion and of control of one person by another, even if the client wants a submissive role.

"The very essence of my work—what I've tried to point out over and over again—is that we have replaced a theological outlook on life with a therapeutic one," Dr. Szasz told Maggie Scarf when interviewed for an article in the New York *Times Magazine* (October 3, 1971). In *The Ethics of Psychoanalysis,* as in some of his earlier writing, he decried the growing tendency of psychiatrists to lend themselves to the power struggle of the status quo by their intervention into the lives of persons whose offense to others is simply their unconventional conduct. Szasz pursued the idea that certain trends of psychiatry can be linked with oppressive forces of the past in *The Manufacture of Madness: A Comparative Study of the Inquisition and the Mental Health Movement* (Harper, 1971). That study explored the similarities between today's tendency to diagnose deviant behavior as mental illness and, for instance, the seventeenth-century practice of condemning nonconformists as witches and their disturbing behavior as witchcraft.

Much the same endangerment of civil rights and disrespect for human dignity are evident to Szasz in present-day society's methods of drug control. He maintained in *Ceremonial Chemistry: The Ritual Persecution of Drugs, Addicts, and Pushers* (Doubleday, 1974) that to understand the drug problem one must first understand two basic human needs: the need of the drug user for ceremonial participation and the need of the persecutors of drug addicts for sacrificing scapegoats, somewhat as Inquisitors needed heretics and Nazis needed Jews. Calling drug addiction a medical problem, Szasz insisted, ignores its religious and political aspects.

Many of the more startling ideas expounded in Dr. Szasz's several books appear, along with additional heresies, in aphoristic form in *The Second Sin* (Doubleday, 1974). The first, or original, sin is knowledge of good and evil; the sin to which the title refers is speaking clearly. Szasz' attempt, therefore, "to ridicule the psychiatric humbug that displaces ever more of our common sense and ordinary language" becomes not only a bold defiance of authority, but a disclosure of how confusion sustains power. David Brudnoy described the author in the *National Review* (August 17, 1973) as "uncompromisingly libertarian, joyfully iconoclastic, frequently insightful, possessed of a biting style."

Also termed "antagonistic" and "inflammatory," Dr. Szasz's style accommodates vehement and sweeping statements that according to his critics vitiate his arguments and according to his admirers serve to bear out his sincerity. Some of his readers—colleagues and laymen—complain that he is too prone to regard potentially dangerous lawbreakers as merely eccentrics and nuisances. And some reject certain logical conclusions of his premises, such as the idea that suicide should be permissible. Others, moreover, protest that in his assault on sloppy practices in forensic psychiatry he is too lenient with lawyers. After reviewing the pros and cons surrounding Szasz and finding some merit in the opposition, Edwin M. Schur concluded nevertheless in an article in the *Atlantic Monthly* (June 1966), "By forcing psychiatry to acknowledge the moral dilemmas and social relations involved in its activities with 'patients,' Szasz has performed an important service. Quite probably he has done more than any other man to alert the American public to the potential dangers of an excessively psychiatrized society."

Dr. Szasz, who writes for both technical journals and popular magazines, has published some of his papers in *Ideology and Insanity: Essays on the Psychiatric Dehumanization of Man* (Doubleday, 1970). He is the editor of *The Age of Madness: The History of Involuntary Mental Hospitalization Presented in Selected Texts* (Doubleday, 1973). Among the several professional periodicals with which he is associated are the *Journal of Forensic Psychology,* of which he is an advisory editor, and *Psychoanalytic Review,* of which he is a consultant.

In 1970 Szasz helped to establish the American Association for the Abolition of Involuntary Mental Hospitalization, Inc., of which he serves as chairman of the board. He is also affiliated with the Institute for the Study of Drug Addiction and the Eli Lilly Foundation. Since 1968 he has been a member of the board of governors of the International Academy of Forensic Psychiatry. He is, in addition, a fellow of that organization as well as of the American Psychiatric Association and is a member of the American Academy of Political and Social Science and other professional associations. He belongs also to the American Civil Liberties Union and to the American Humanist Association, which in 1973 named him Humanist of the Year. His other tributes include the annual Civil Liberties Carey Lectureship of Cornell Law School in 1968, the C.P. Snow Lectureship of Ithaca College in 1970, and the Spiritual Freedom Award from the Church of Scientology.

While at the Chicago Institute for Psychoanalysis, Thomas Szasz met Rosine Loshkajian, a social worker, whom he married on October 19, 1951. Their children are Margot Claire and Susan Marie. Szasz and his wife were divorced in 1970. Apparently indifferent to his celebrity, he lives unostentatiously with his daughters, when they are home from college, in an attractive split-level house in Syracuse. Hiking around the nearby countryside and swimming help to keep him a lean, vigorous man who stands five feet eight inches tall and weighs 125 pounds; he has dark-brown eyes and short-cut dark-brown graying hair.

During the early fall of 1972 Szasz appeared on the BBC *Controversy* program, whose producer, Karl Sabbagh, wrote of him in *World Medicine* (October 4, 1972), "Like many people who are violent in print, he is personally charming, quiet, sober, conventionally dressed, and a model citizen." Szasz has said that his views have been strongly influenced by the world's great dramatists, the perceptive students of human conflict like Shakespeare, Molière, and Ibsen. High on the list of other writers and thinkers whom he admires are the linguistic philosopher Ludwig Wittgenstein, Ralph Waldo Emerson, John Stuart Mill, and George Orwell. Largely because of his fight against coercive psychiatry he has won the respect of radicals in both far-out right-wing and left-wing groups. Szasz's own radicalism is qualified, as he has insisted in several interviews, including one for the *New Physician* (June 1969): "Although the changes which I should like to see are quite major, I am firmly opposed to sudden, revolutionary changes in social affairs. Meaningful, significant, and lasting changes in social affairs can come only in a slow, gradual fashion."

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TERHORST, JERALD F(RANKLIN)

July 11, 1922- Journalist; author
Address: b. 511 National Press Building, Washington, D.C. 20004; h. 7815 Evening Lane, Alexandria, Va. 22306

In one of his first official acts as President of the United States, Gerald R. Ford named Jerald F. terHorst his Presidential press secretary. To many seasoned Washington observers the appointment of terHorst, a long-time friend of the new President and a respected newsman with nearly thirty years of experience—thirteen of them as the Washington bureau chief of the Detroit *News*—signaled a return to a cordial and open relationship between the White House and the Washington press corps. After one month, terHorst resigned in protest against Ford's unconditional pardon of former President Richard M. Nixon and returned to the *News* as a political columnist. In recognition of his "exemplary display of conscience and courage in resigning a highly coveted position which he felt conflicted with his integrity as a journalist," terHorst was awarded the Society of Magazine Writers' first Conscience in Media Medal.

Jerald Franklin terHorst, the son of John Henry terHorst, a carpenter, and Maude (Van Strien) terHorst, was born in Grand Rapids, Michigan on July 11, 1922. His parents had emigrated from the Netherlands to the Michigan Dutch community shortly before World War I. Anxious to "get out and earn money," terHorst dropped out of school in the tenth grade to work a small dairy farm. After two years of farming, he was persuaded by his high school principal to resume his education. Encouraged by his teacher's support, he took a cram course for his high school diploma and won an agricultural scholarship to Michigan State University in East Lansing in 1941.

While a student at Michigan State, terHorst got his first taste of journalism as a reporter for the *Michigan State News,* the daily campus newspaper. He was eventually named its associate editor. In 1943 he temporarily interrupted his college education to join the United States Marine Corps Reserve. After serving as a captain for the duration of World War II, he enrolled at the University of Michigan and earned his A.B. degree in 1947.

Interested in a career in journalism, terHorst joined the Grand Rapids *Press* as a city hall reporter in 1946. When the *Press* endorsed attorney Gerald R. Ford for Congress in 1948, the young journalist was assigned to cover Ford's uphill campaign against the incumbent. His job was "being sure the Ford story was well covered," terHorst said, as quoted by *Time* (August 26, 1974). When the newly inaugurated President Ford introduced his press secretary to the Washington press corps on August 9, 1974, he recalled that 1948 contest in which terHorst had "connived to help [him] get a little extra space in the Grand Rapids *Press*." Although terHorst good-naturedly ignored Ford's ingenuous remark, some newsmen were annoyed by that unwitting slur on their colleague's impeccable journalistic standards.

TerHorst remained with the Grand Rapids *Press* until he returned to active service in the Marines for a tour of duty in Korea in 1951. After his discharge in 1952, he was hired by the Detroit *News,* a conservative daily. He reported city and state politics for several years before he was named Washington correspondent in 1958. Three years later, he was appointed chief of the *News*'s Washington bureau. During his years in the capital as a political reporter and a bureau chief, he covered the administrations of four Presidents, every national election, and almost every Presidential trip abroad, including John F. Kennedy's 1963 visit to Germany, Ireland, England, and Italy; Lyndon B. Johnson's Southeast Asian tour in 1966; and Richard M. Nixon's European travels in 1969 and 1970. The plum of terHorst's foreign assignments came in 1972 when he was one of a handful of reporters chosen to accompany Nixon on his historic trip to the People's Republic of China. Later that year he traveled to Moscow for the Nixon-Leonid I. Brezhnev summit conference. TerHorst also made a number of domestic trips with Presidents and was in Dallas when President Kennedy was assassinated on November 22, 1963. During the next week, he filed as many as three stories a day on different aspects of the assassination story. Although terHorst specialized in domestic affairs and Presidential politics, he also reported such important international stories as the Berlin crisis in 1961 and the Cuban missile crisis in 1962. Many of his articles and columns were syndicated by the North American Newspaper Alliance.

JERALD F. terHORST

TerHorst's intimate knowledge of the American political system at work was demonstrated in several articles he wrote for the now defunct *The Reporter* magazine in the mid-1960's. In "The Grenier Plan for the GOP" (October 8, 1964) he detailed the attempt of Senator Barry M. Goldwater's right-wing supporters, led by the executive director of the Republican National Committee, John E. Grenier, to take over the party during the 1964 Presidential campaign. Another *Reporter* piece (September 8, 1966) scrutinized political infighting of a different kind: the 1966 Democratic senatorial primary in Michigan. A third *Reporter* article (March 11, 1965) perceptively discussed the growing conflict over the Appalachian Redevelopment Act.

Over the years, terHorst earned a reputation among his colleagues in the press as a highly responsible, competent, and solid newsman with unusually sharp political insights. Without scoring any spectacular journalistic coups or accumulating an impressive array of prizes, he became known for his humor, warmth, energy, clear-headedness and solid professionalism. David S. Broder, the Washington *Post*'s national political columnist who covered the grueling political campaigns with terHorst, told Louise Sweeney that terHorst was "terribly considerate." "He always had his notes in order and knew what he was going to write and would help, would sort of shepherd the less organized writers, keep them from falling slumped over their typewriters," Broder recalled in the interview for the *Christian Science Monitor* (August 19, 1974). "He has a kind of mother hen quality."

On August 8, 1974, not long after he was informed of Nixon's imminent resignation, Vice-President Ford asked terHorst to be his press secretary, and he readily agreed after Ford assured him of a free hand and daily and constant access to the Oval Office. "The reason I came aboard was because of the challenge the President handed me to help him reshape the voice of the White House into an organization that would be credible not only in the pressroom but throughout the country," he explained to Thomas Collins in an interview for *Newsday* (August 22, 1974). "I thought if somebody from the media couldn't do this, then the opportunity would be missed."

Fresh from the pressroom himself, terHorst pledged to restructure the White House press operation "into the shape newsmen would like to see it." Among the changes promised by terHorst were frequent Presidential press conferences, "pool" reporters and photographers to cover daily Presidential activities, and complete, accurate information. Because of his regularly scheduled daily meetings with the President the new press secretary gained a measure of credibility never achieved by his predecessor, Ron L. Ziegler, who had often been excluded from the meetings of top Nixon administration officials. A member of Ford's transition team, terHorst also met frequently with such top White House aides as Donald Rumsfeld and Philip W. Buchen. In his daily 11 A.M. press briefings, terHorst answered questions frankly and directly, disgarding such "Zieglerisms" as "photo opportunity" and "press availability" for simple explanations. In one instance, he replied to a question by saying simply, "I don't know." Accustomed to the misleading and inaccurate replies of Nixon spokesmen, reporters applauded. "This is going to be a professional operation, not a political one," terHorst told reporters, as quoted by *Newsday* (August 22, 1974).

The response from journalists was universally enthusiastic. "It feels like someone threw open the window of the White House to let in light and air," Peter Lisagor, the Chicago *Daily News*'s Washington bureau chief, told a reporter for *Time* (August 24, 1974). "To Ziegler, information was something to be packaged and merchandised for his client. The feeling is that terHorst will treat information as an objective commodity." Dan Rather, CBS-News's former White House correspondent, agreed with Lisagor's assessment. "The big difference is that reporters are not being treated as enemies," he remarked, as quoted by *Newsday* (August 22, 1974). "The hostility that used to cover everything like mildew in a basement is gone."

Initially, terHorst anticipated few problems as Ford's press secretary. "I think I have a feel for the men," he told Louise Sweeney. "And besides [Ford's] very candid with me. . . . If he leaves me in doubt I ask it over again. I don't . . . try to represent the President's position on something without knowing what I'm doing." On several occasions, however, Ford aides gave terHorst misleading information that he innocently relayed to the press. One week after his appointment he was criticized for the way he handled the official announcement that James D. St. Clair and J. Fred Buzhardt, President Nixon's former lawyers, had decided that the White House tapes were Nixon's personal property. In his briefing, terHorst mistakenly indicated that Leon Jaworski, the Watergate special prosecutor, had approved the decision.

When Ford unexpectedly granted a "full, free, and absolute" pardon to former President Nixon on September 8, 1974, terHorst immediately resigned. The press secretary, who had previously been assured that a pardon was not under consideration by the White House, was informed of the President's decision on September 7. After much soul-searching, he submitted his resignation because he could not, "in good conscience," support or "credibly defend" the pardon. "Try as I can, it is impossible to conclude that the former President is more deserving of mercy than persons of lesser station in life whose offenses have had far less effect on our national well-being," he wrote in his letter of resignation.

Although he came to regard the Nixon pardon as "gross favoritism" and "a travesty of our system of justice," terHorst never questioned Ford's constitutional right to grant the pardon. "Yet a pardon is an act of forgiveness, and forgiveness should follow—not precede—any act of contrition, confession, or conviction for wrongdoing," he wrote in his syndicated column of December 29, 1974. "To view it otherwise is to believe that justice need not apply equally to all but only to those fortunate enough to have sufficient clout to obtain a pardon." Newspapers across the nation editorially applauded terHorst's action. In his Washington *Post* (September 11, 1974) column, David S. Broder commented that the press secretary's resignation had helped "restore confidence in the integrity of public officials." "The fact that one man who was dissatisfied with the President's answers had the courage to act on his convictions, by resigning on principle, swept across the country like a fresh breeze," Broder wrote. Echoing his sentiments, thousands of Americans sent letters of congratulation and appreciation to terHorst.

Following his resignation, terHorst rejoined the Detroit *News* as a national affairs columnist. The column, which appears three times a week and is syndicated by the Universal Press Syndicate, is carried by about 100 newspapers, including such major metropolitan dailies as the Chicago *Tribune* and the New York *Daily News*. His first column, in which he suggested that Ford neglected national policy to correct internal staff problems, made front-page headlines. In later columns terHorst noted that Ford had grown "more confident of his ability to make the right decisions at the right time." He was especially pleased when the President reversed his position and refused to relinquish the White House tapes to Nixon. "It finally dawned on Ford that his predecessors would use him, too, if it served a Nixon purpose," terHorst wrote for his November 15, 1974 column. "If Ford had to do it over again, the pardon would not be a decision based on sentiment or sympathy." Convinced that "polarization away from the center is dangerous," the columnist maintained that only a "centrist" like Ford could build a "harmonious relationship between the White House and Congress" and lift "the confidence of the country in its national leadership." Because he had been nominated to the Vice-Presidency by a Republican President and confirmed in office by a Democratic-controlled Congress, "Ford is thus the closest thing to a bipartisan President this country has ever had," terHorst concluded.

In other columns terHorst pressed Congress to pass strong freedom of information legislation, advised political parties to wage a major educational campaign to explain party reforms to the electorate, and recommended the establishment of a national archive for all Presidential papers to end what he called "the deplorable record of past Presidents who have exploited their documents for personal profit through books and television shows." Furthermore, he urged the President to reexamine national priorities and to reevaluate his economic proposals, supported population control as "a valid means of attempting to keep food and man in reasonable relationship to each other," and warned the rest of the world that Israel "should be viewed . . . as a piece of territory almost as sacred as a fifty-first state."

In November 1974 the Third Press published terHorst's definitive biography of Ford, *Gerald Ford and the Future of the Presidency*, which was well received by political journalists as a careful, enlightening, forceful, and no-holds-barred portrait. The biography was a Book-of-the-Month Club alternate and was excerpted in *New York* magazine.

An advocate of the adversary relationship between the government and the press, terHorst has repeatedly exhorted journalists to recognize and correct the public's misconception of the role of the press in a democracy. In his opinion the press has "a duty to inform the citizenry of governmental actions" and "the corollary responsibility to examine . . . the motivations of the men and women who set public policy" and direct governmental operations. "I'm convinced the press is constitutionally required to live in [a] kind of no man's land, subject to constant criticism of both government and public and loved by neither," he wrote for *Newsweek*'s "My Turn" column of December 9, 1974. "The press need not be hostile, but it must remain an adversary —willing to test, investigate, and challenge governmental decisions."

On January 20, 1945 Jerald F. terHorst married the former Louise Jeffers Roth, a Grand Rapids newspaperwoman. They have four children, Karen Bayens, Margaret Fulton, Peter Roth, and Martha Morgan. The terHorsts live in Alexandria, Virginia. Described by his colleagues as an unpretentious and calm man with Calvinistic virtues, terHorst is conservative in dress and demeanor. Short and stocky, he has a thick shock of brown hair and usually wears steel-rimmed eyeglasses. He is an inveterate pipe smoker, whose mouth, according to one reporter, "seems permanently crooked down to the right from years of talking around a pipe stem." His favorite recreations are fishing, sailing, and listening to Dixieland jazz. He is a member of several professional organizations, including the White House Correspondents Association and Sigma Delta Chi, the professional journalism fraternity. He also belongs to the National Press Club, Overseas Writers, and the Gridiron. In 1973 he was the music chairman and lyric writer for the annual Gridiron dinner. His church affiliation is Presbyterian.

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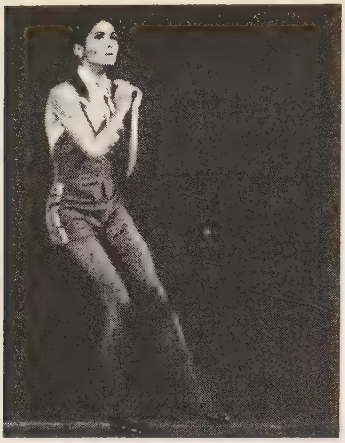
THARP, TWYLA (twīl′ə)

July 1, 1941(?)- Dancer; choreographer
Address: b. Twyla Tharp Dance Foundation Inc., 137 Riverside Dr., New York 10024

Variously acclaimed as "the Nijinska of our time" and "the Busby Berkeley of the 1980's," Twyla Tharp is one of a handful of inventive, unorthodox choreographers who are transforming American dance. Since Miss Tharp, then a brilliant dancer with the Paul Taylor Dance Company, formed her own troupe in 1965, her daredevil virtuosity has astounded critics and public alike. An unusually prolific choreographer, she has, in recent years, successfully combined modern and traditional dance movements. Her amusingly offhand, loose-limbed jazz ballets, such as *Eight Jelly Rolls*, *The Bix Pieces*, *The Raggedy Dances*, and *Deuce Coupe* are considered choreographic masterpieces by many critics. When in 1972 Brandeis University honored Miss Tharp with its first Creative Arts award for the dance, the citation read, in part: "Her concern with movement as a superb expression of human creativity is reassuring to the audiences who admire this impressive documentation that the future of dance is in gifted and deeply committed hands."

Twyla Tharp was born on July 1, 1941 in Portland, Indiana. Mrs. Tharp, a pianist, began giving her daughter piano lessons when she was two years old. By the time she was four, Twyla Tharp was taking dancing lessons as well, beginning with tap dancing and eventually adding ballet, acrobatic, and baton lessons. In the late 1940's the Tharps moved to the Los Angeles area. There Miss Tharp continued her dance training and learned to play the violin and viola. She also studied music theory, harmony, and composition. After graduating from high school, Miss Tharp enrolled at Barnard College in New York City. After one year of premedical courses she changed her major to art history. While attending college, she studied classic ballet at the American Ballet Theatre School and, privately, with Richard Thomas and Barbara Fallis, modern dance at Martha Graham's studio, and jazz dancing with Luigi. For about four years she trained under



TWYLA THARP

Merce Cunningham—"*the* master teacher," according to Miss Tharp. Shortly before graduating from Barnard, she joined the Paul Taylor Dance Company, a small adventuresome troupe. Although she remained with the company for only about a year, she quickly established herself as one of its most promising dancers.

Not long after leaving the Taylor group in 1965, Miss Tharp began choreographing pieces for her own company of four female dancers, including herself. *Tank Dive,* her first work as a choreographer, premièred at Hunter College in April 1965. A short work for one dancer—Miss Tharp—and four non-dancers, *Tank Dive* was performed to Petula Clark's smash recording of the catchy, upbeat song, "Downtown." Two months later the new troupe presented *Stage Show,* a twenty-minute work commissioned by the state of Alaska for its New York World's Fair pavilion. By the autumn of 1965 Miss Tharp had completed and edited *Stride,* a dance quartet specifically designed for film. In December she returned to the Hunter College Auditorium to première her *Cede Blue Lake,* a trio in which repeated movements gradually overlap into unison, and *Unprocessed,* a shorter trio, at the school's well-attended series of "dance-events."

In his review of Miss Tharp's program for the New York *Times* (December 4, 1965), Clive Barnes noted that both pieces were based on the premise that the juxtaposition of two different activities or apparently disassociated movements "lends value to them both." "Here the art of dance is being treated more like painting than like an art of the theatre," he wrote. "The approach may be possible, but Miss Tharp's personal direction seems too bland, too gently naïve." Commenting on Miss Tharp's ability as a dancer, Barnes added, "[She] is a very good performer, and cool almost to the point of frigidity. With more involvement she could get something worked out. She has talent."

By continuing to create imaginative new works, Twyla Tharp attracted a growing audience of loyal fans and, increasingly, appreciative critics. By the end of 1967 the choreographer-dancer and her group had premièred nine new works in such unlikely places as the Judson Memorial Church in Greenwich Village, the Richmond (Virginia) Polytechnical Institute, Wagner College on Staten Island, and the Kunstverein Museum in Stuttgart, Germany. The longest and, according to some bewildered critics, the most enigmatic of those pieces was *Re-Moves,* which was first presented at the Judson Memorial Church in October 1966. Miss Tharp once described the work as a "trio in four sections with several large properties determining visibility of action." After viewing *Re-Moves,* a perplexed Clive Barnes remarked in his New York *Times* (November 1, 1966) review that the dance "seemed positively obsessed with exits and entrances," some of which were executed "with considerable theatrical flair." "She is certainly not yet a good choreographer," he concluded. "Yet she is bad in a rather interesting way." Other major pieces from that period are *Yancey Dance* (1966); *Forevermore* (1967); *Three Page Sonata For Four* (1967); and *Generation* (1967), a quintet specifically choreographed to be performed on a basketball court.

On February 3, 1969 Twyla Tharp and Dancers, now numbering seven, opened the avant-garde week in the continuing modern dance series at the Billy Rose Theater in New York City. The company offered *Excess, Idle, Surplus,* a quintet of balletic movements in three sections; *Disperse,* a mathematically ingenious piece in which each of the five sections takes precisely two-thirds of the time and space alloted to the preceding section; and the première of *After Suite,"* another variation on the theme of repetition. Later that year, Miss Tharp presented three more new pieces. *Group Activities,* which the choreographer described as a "double quintet" performed to the beat of a metronome on a large, gridded area, premièred at the Brooklyn Academy of Music Opera House in late February.

At New London's Connecticut College American Dance Festival in July 1969, Miss Tharp devised *Medley,* an hour-long work showcasing the individual talents and temperaments of her dancers. Designed to be performed in a large open space, *Medley* was later repeated in Central Park. *Dancing in the Streets of Paris and London, Continued in Stockholm and Sometimes Madrid,* a full-length work for her small company and a large ensemble, was created to be danced simultaneously in several spaces and visually coordinated through closed circuit television. First performed on November 11, 1969 at the Wadsworth Atheneum in Hartford, Connecticut, *Dancing in the Streets* was eventually presented in slightly different forms at the Metropolitan Museum of Art and at the Library of the Lincoln Center for the Performing Arts, both in New York City, and was taped for broadcast by National Educational Television.

Most of Twyla Tharp's early works were designed to be performed on a bare stage, often a gymnasium or an outdoor area, with deceptively simple costumes, no scenery, and no music. "I wanted to find out what dance, as sheer movement, could accomplish on its own," she explained to Alan M. Kriegsman in an interview for the Washington *Post* (July 28, 1973). "People watching dance with music respond primarily to the music, so I tried to discover what you could do with dance alone." In assessing "second-generation," avant-garde choreographers for the *New Republic* (March 23, 1968), Don McDonagh characterized Miss Tharp's work as being "made up of a relatively restricted palette of movements, fast turns, sustained attitudes, etc., which she uses at length in endlessly fascinating combinations." Although her choreography superficially resembled that of Merce Cunningham, McDonagh noted a closer relationship to the "tightly controlled and economical style of Paul Taylor."

Since the late 1960's Twyla Tharp and her company have accepted a number of short-term teaching residencies at colleges and universities under the sponsorship of state and national councils of the arts. In 1970, for instance, while serving as a resident teacher at the University of Massachusetts, Miss Tharp created several works for a university environment, such as *Rose's Cross-Country,* a long dance to be performed while crossing the campus between classes, and *The Fugue,* which demonstrated "contrapuntal technique in lectures." In an attempt to bring together children from racially and socially different areas of Boston she designed *Hour's Work for Children,* a series of interconnecting dance games. In an Oberlin College field house she composed sets of exercises for beginning and intermediate dance students entitled *The History of Up and Down, I.*

Eight Jelly Rolls, set to the jazz music of Jelly Roll Morton, attested to her newly found concern for her audience. First performed at Oberlin College in January 1971, it was revised for its New York City première at the New York Shakespeare Dance Festival in Central Park in September 1971. As dance critic Marcia B. Siegel noted in the Boston *Herald Traveler* of October 3, 1971, "*Eight Jelly Rolls* is built for the audience; it projects out front all the time. This kind of confrontation makes a lot of difference in Tharp—this recognition that we are there, we ourselves, not some remote theoretical presence outside the walls of her concentration." With that inventive production, Miss Tharp won the approval of the nondance audience, the group she most wanted to reach.

A second jazz work, *The Bix Pieces,* was first performed at the Ninth International Festival of Dance in Paris, in November 1971. A suite of five dances choreographed to the big band music of Bix Beiderbecke as recorded by Paul Whiteman's orchestra, *The Bix Pieces* included a formal lecture and demonstration explaining how the dance was conceived and choreographed and, as a concluding section, Thelonius Monk's arrangement of "Abide With Me." One of Miss Tharp's most popular works, *The Bix Pieces* was televised on *Camera Three,* a Sunday morning cultural affairs presentation of CBS-TV, on October 7, 1973. Continuing her series of jazz or "pop" ballets, as they are commonly known, Miss Tharp combined Scott Joplin rags and Mozart variations to form *The Raggedy Dances,* her contribution to the City Center American Dance Marathon at the ANTA Theatre in New York City in October 1972. Enchanted by its "off-center, off-key vision" and by the "objectively poker-faced" performers, Clive Barnes praised *The Raggedy Dances* in his New York *Times* review (November 5, 1972) as "quintessentially American in its laconic ease and deliberately underplayed bravado."

Impressed by the invariably favorable audience reactions to *The Bix Pieces* and *The Raggedy Dances,* Robert Joffrey asked Miss Tharp to choreograph a ballet for his company. Set to about a dozen of the Beach Boys' greatest "surfer rock" hits of the 1960's, *Deuce Coupe* juxtaposed traditional ballet and social dances. While a lone ballerina methodically executed the classic ballet steps—in alphabetical order—other dancers gyrated wildly in variations of such popular dances as the bugaloo, the frug, and the jerk. In the background, New York City street artists spray-painted graffiti on a constantly rolling backdrop. First performed by dancers from the Joffrey company and a contingent from Miss Tharp's troupe on February 8, 1973 at the Auditorium Theatre in Chicago, Illinois, *Deuce Coupe* scored an immediate critical and popular success. According to John Rockwell, the dance critic, *Deuce Coupe* "marked the emergence of Miss Tharp from avant-garde cultism into an artist who could bridge the seemingly contradictory worlds of modern dance experimentation, pop, and ballet."

In a review of a later performance of Miss Tharp's *Deuce Coupe* for the *Guardian* (January 12, 1974), Peter Rosenwald wrote: "What makes it more than a gimmick is Tharp's musicality, her innate sense of the relationships between formal and informal movement, her ability to phrase musical passages into expanded or contracted movement, and her downright honesty. . . . *Deuce Coupe* says more about the integration of classic and modern dance movement, dance theatre, [and] free group expression through movement than the collected works of a half dozen critics." *Deuce Coupe II,* a "customized" version of the original work redesigned to be danced solely by the Joffrey Ballet, was introduced in early 1975. Although some critics missed the fun of *Deuce Coupe,* most agreed with Miss Tharp that the new version was an abstract of the original and, on the whole, a better work.

Commenting on her predilection for American popular music in an interview for the New York *Times* (February 23, 1975), Miss Tharp told John Rockwell: "I suppose that in the back of my mind I'm in the midst of a sort of historical survey of American popular music, but I'm not trying to make specific statements about the music. The dances are more about force and energy. They're parallel statements by one working ensemble of artists about other working ensembles," she said. "What appealed to me about Jelly Roll Morton's music, for instance, was its good humor, spunk, and verve."

For the Joffrey Ballet's 1973 fall season at the City Center in New York City, Twyla Tharp created *As Time Goes By,* danced to the last two movements of Franz Joseph Haydn's Symphony No. 45 ("Farewell"). "The choreography is built right on the score," Miss Tharp explained, as quoted in *The Guardian* (January 12, 1974). "It's the first time I've ever done it that way. One accustoms one's ear to certain things and then they are cut off to take those instruments out one by one. I know what's coming . . . so I upstage Haydn a little with the dancers. Who else would end a symphony on an adagio?" The most balletic of all her pieces—parts of it are danced *en pointe* —it is considered by some critics to be a good-humored put-down of George Balanchine's symphonic ballets. Tumultuously received at its October première, *As Time Goes By* has become a permanent fixture in the Joffrey repertory.

At the conclusion of its four-week residency at the Walker Art Center in Minneapolis-St. Paul, Minnesota in February 1975, the Twyla Tharp company, trimmed down to Rose Marie Wright, Kenneth Rinker, Tom Rawe, and Miss Tharp, premièred two new works: *Sue's Leg,* a jazz ballet performed to Fats Waller's music, and *Double Cross,* a short work devised in public sessions at the center. Arlene Croce, the *New Yorker*'s dance critic, hailed *Sue's Leg* as "the most tightly focused and most consistently funny" of Miss Tharp's growing number of jazz ballets. "Twyla Tharp has rescued jazz; she's got it away from the ersatz, Broadway-Vegas school," Miss Croce maintained in her review of March 10, 1975. "And she's rescued it from compartmentalization. Her choreography to Fats Waller isn't unlike her choreography to Bach. . . . In working to jazz musicians of other eras, in treating them with the same respect she gives to the constructions of Bach and Mozart and with the same omnivorous, idiomatic sweep, Tharp is doing more than salvaging a lost art—she's reconditioning it and restructuring it as a *modern* art." Choreographed to the rock music of Chuck Berry, Twyla Tharp's most recent work, *Ocean's Motion,* was given its première at the Festival of Two Worlds in Spoleto, Italy, in the summer of 1975.

Married in the late 1960's to Robert Huot, the artist who costumed her company for its first five years, Twyla Tharp is the mother of a son. The couple has since divorced. During her pregnancy, Miss Tharp video-taped the changes in her movements and style. Portions of the tapes, entitled *The Willie Smith Series,* were broadcast on NBC-TV's *Today* program in December 1970. Small and delicate-featured, the choreographer has dark hair and large, expressive eyes. Friends and colleagues agree that she is energetic, intelligent, and witty—qualities readily apparent in her work. Totally devoted to the dance, she prefers to spend most of her waking hours in her studio-loft in Greenwich Village, rehearsing and planning new works. She sees her company primarily as her workshop and, to a certain extent, as her showroom. "Working with my own dancers allows me to make discoveries and advances," she told John Rockwell. "Artists must be allowed to wallow around in their own confusion, and that can lead to other, more finished things."

Twyla Tharp has always been more interested in creating new pieces than in preserving completed works in repertory. "You can keep on chewing gum for ten hours but after about a minute and a half, you've got all the good out of it," she once explained to one interviewer. She is currently preparing a full-length ballet. "I've wanted to write a ballet for a long time—to take that thoroughness, that analyticalness, and abstract the possibilities of movement into those various conventions," she told Robb Baker in the interview for *Dance* magazine. "And the obvious choice for anybody doing a first ballet would be to rewrite *Swan Lake.* But that didn't work out, so I decided to rewrite all ballet instead."

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THATCHER, MARGARET (HILDA ROBERTS)

Oct. 13, 1925- British political leader; former government official
Address: b. House of Commons, London SW 1, England

Great Britain's traditionally male-dominated political establishment experienced a minor revolution on February 11, 1975, when Mrs. Margaret Thatcher was chosen over four male opponents to succeed Edward Heath as leader of the Conservative party. Her second-ballot victory, the product of a revolt among Tory back-benchers against Heath's leadership, made her the first woman to head a major political party and the first potential female Prime Minister in some 700 years of British parliamentary history.

A former research chemist and tax lawyer, as well as a housewife and mother, Mrs. Thatcher entered the House of Commons in 1959 from north London's Finchley district. In 1947 her district became Barnet, Finchley. Her elitist policies as Secretary of State for Education and Science from 1970 to 1974 prompted one Labour Member of Parliament to suggest facetiously that she had done for British education what Attila the Hun had for Western civilization. More recently, her impassioned advocacy of laissez faire as opposition spokesman on economic and tax policy provoked the Labour government's Chancellor of the Exchequer, Denis Healey, to refer to her as "La Pasionaria of middle-class privilege" (an allusion to the fiery Spanish Communist leader of the 1930's, Dolores Ibarruri, popularly known as La Pasionaria). Nevertheless, her frank advocacy of what she considers the traditional British way of life seems to have won her the support of a substantial part of the economically troubled British public. A Harris poll published a month after her election as Tory leader gave Mrs. Thatcher a popularity rating of 43 percent as compared with 33 percent obtained by Prime Minister Harold Wilson.

Mrs. Thatcher, whose maiden name was Margaret Hilda Roberts, is a native of Grantham, a market town in Lincolnshire, some 100 miles north of London, where she was born in a flat above the family grocery store on October 13, 1925. She has an older sister, Muriel, who is the wife of a farmer. Her father, Alfred Roberts, who eventually owned two grocery stores, was active in politics, serving successively as borough councillor, alderman, magistrate, and mayor of Grantham, and was also a Methodist lay minister and a founder of the local Rotary Club. "He had a passion for education," Mrs. Thatcher has recalled, as quoted by Nancy Mills in the New York *Daily News* (February 11, 1975). "I always got the books I wanted, but no pleasures. I never went to a dance until I got to university." From her mother, a dressmaker before her marriage, she acquired a love for music.

Self-confident and ambitious even as a child, Margaret Roberts skipped a grade in elementary school and won a scholarship to Kesteven and Grantham Girls' School at the age of ten, a year ahead of schedule. There she was almost always at the head of her class. She served as captain of games and vice-captain of the hockey team, and shortly before her graduation she was nominated head girl by her teachers. During holidays she helped out behind the grocery counter, and in her spare time she read about politics and international affairs, sat in on court sessions presided over by her father, studied the piano, and took private elocution lessons. Her involvement in politics dates back to the general election of 1935, when she ran errands for the local Conservative party organization.

After qualifying for a bursary (a kind of scholarship), Margaret Roberts entered Somerville College, Oxford University. There she studied chemistry and X-ray crystallography, sang in the Bach choir, and renewed her interest in politics. In 1946 she was elected president of the Oxford University Conservative Association, which included several recently discharged army officers among its members. Taking a Second in chemistry, she graduated with a B.S. degree in natural science in 1947. She also holds an M.A. degree from Oxford.

From 1947 to 1951, Margaret Roberts was employed as a research chemist working on the development of plastics and adhesives, first for British Xylonite at Manningtree, Essex, and then for the firm of J. Lyons in London. Later she worked briefly as personal assistant to the director of the Joint Iron Council. At the same time, she regularly attended political meetings. At a Conservative party conference in 1949 she so impressed the chairman of the local party organization of Dartford, Kent that she was invited to become the Tory candidate for Parliament there for the forthcoming election. Although she did not win in that Labour-dominated constituency, she managed to obtain 24,490 votes, or 36 percent of the total, in February 1950. Renominated for the October 1951 election, she was again unsuccessful but increased her vote to 27,760 or 40 percent.

MARGARET THATCHER

Five weeks before the 1951 election, Margaret Roberts married Denis Thatcher, a fellow member of the Dartford Conservative organization, who encouraged her in her political ambitions. A former major in the Royal Artillery, Thatcher was heir to the Atlas Paint Works and later became a director of Burmah-Castrol, an important oil company, when that firm gained control of the family business. He also holds several other company directorships. The Thatchers became the parents of twins, Mark and Carol, in 1953.

Meanwhile, Mrs. Thatcher had begun in 1951 to study law in her spare time. She was called to the bar at Lincoln's Inn in 1954, and during the next few years she practised as a barrister, specializing in taxation and patent law. By 1957 she was determined to renew her bid for election to Parliament. She decided to accept an invitation to run in Finchley, an upper-middle-class north London constituency. In the election of October 8, 1959, Mrs. Thatcher obtained a substantial majority of the vote cast by her 69,123 constituents and took her seat among the 365 Conservatives in the 630-member House of Commons.

During her first Parliamentary session, she successfully introduced a private member's bill of her own, the Public Bodies Bill, which provided the public and the press with the statutory right to attend meetings of such public bodies as regional hospital boards and education committees. In 1961, Prime Minister Harold Macmillan appointed her Joint Parliamentary Secretary to the Ministry of Pensions and National Insurance. In that position, in which she remained until 1964, she impressed her colleagues with her grasp of the complicated details of pension plans. "I also remember that she used to deal with rather delicate personal situations with immense tact," one fellow M.P. recalled, as quoted in the London *Observer* (February 16, 1975).

When the Labour party returned to power in 1964, Mrs. Thatcher became a front bench spokesman for the opposition, dealing with such topics as housing, land, transportation, power, and economic matters. In 1966, as opposition spokesman on taxation, she criticized the Labour government's budget in a carefully researched speech that was lauded in the press, and she promised drastic reductions in taxes if and when the Tories returned to power. In October 1967, opposition leader Edward Heath appointed her to his "shadow Cabinet" as spokesman for power, with responsibility for gas, coal, electricity, and nuclear energy. Later she served successively as "shadow" Minister of Transport and "shadow" Secretary for Education and Science. In the latter position she was outspoken in her criticism of the Labour government's efforts to phase out the elitist grammar schools in favor of the more egalitarian comprehensive schools.

When the Conservatives returned to power in June 1970 with Heath as Prime Minister, Mrs. Thatcher was appointed to the Cabinet post of Secretary of State for Education and Science. That same year, she was created a Privy Councillor and named cochairman of the Women's National Commission. In her Cabinet post, in addition to being accountable for primary, secondary, and higher education, Mrs. Thatcher was charged with the task of overseeing teacher training, financial aid to universities and to students, and non-military scientific research and development. She was also responsible for maintaining close liaison with the National Union of Teachers and with local education authorities.

Although Mrs. Thatcher soon acquired an expert knowledge of the resources and responsibilities of her department, she came increasingly under fire from opponents who felt that her educational policies were unduly elitist. One of her first moves after taking office was to rescind Labour's 1965 circular calling on local authorities to facilitate the establishment of comprehensive schools. Her action brought her into a bitter confrontation with Edward Short, her predecessor in the Cabinet post. The National Union of Teachers in 1972 issued a special pamphlet entitled "What Is Mrs. Thatcher Up To?," accusing her of "stealthy, piecemeal sabotage of many comprehensive school plans." In reply to her critics, she argued that by permitting the quality "independent" schools to exist side by side with the egalitarian comprehensives, she hoped to maintain flexibility and freedom of choice within the educational system. "I have sometimes thought that some extreme advocates of equality would be happy if all the children were in bad schools as long as they were all equally bad," she was quoted in *Time* (February 28, 1972) as saying. "I believe there is still a place for select schools of excellence."

Probably her most controversial actions were her moves to increase the price of school lunches by one third and to eliminate free milk rations for some 3,500,000 children between the ages of seven and eleven. Although she had originally opposed the milk cut, which she felt was aimed against her department, she strongly defended it once the government decided on it in its October 1970 White Paper. Undaunted by schoolyard taunts of "Mrs. Thatcher, milk snatcher," she argued that she had to pay for her own milk when she went to school, that free milk had little to do with education, and that the estimated $20,700,000 saved by its elimination could finance an extensive program of building new primary schools or upgrading existing ones, many of which had been built around the turn of the century or earlier. When some school authorities tried to get around the prohibition by paying for free milk out of local real estate taxes, she sponsored a bill making such action illegal.

Mrs. Thatcher also drew criticism from universities for her cutbacks in funds allocated to higher education and for her move to establish stricter government control over student unions with the aim of depoliticizing them. On the other hand, she was praised for her successful efforts to expand the overall education budget, for her ambitious school construction and improvement program, with special emphasis on nursery and primary schools, and for her expansion of teacher recruitment and training facilities. An editorial in the London *Observer* (December 10, 1972), commenting on her White Paper outlining her ten-year education plan, congratulated her "on the ingenuity with which she has been able to maintain reasonable standards while keeping up the drive for expansion in education right across the board." In connection with her duties as Secretary of State for Education and Science, Mrs. Thatcher traveled to Australia, Asia, Africa, the Near East, and Eastern and Western Europe, to study school systems and to consult with education officials.

After the elections of February 1974 brought the Labour party back to power with Harold Wilson as Prime Minister, Mrs. Thatcher was named opposition spokesman for the environment. In October, following the Tories' second electoral defeat within the year, Heath named her one of the two Tory front bench spokesmen on treasury matters and economic affairs. Expounding economic views well to the right of the Tory establishment represented by Heath, she maintained that Britain's economic plight could best be alleviated by sharp reductions in public expenditures, a balanced budget, and sound monetary policies, rather than by efforts to control prices or guarantee full employment. During the October election campaign she promised among other things to abolish house taxes and to reduce mortgage rates for home buyers to "help people toward independence as homeowners." Holding her own in debate with Chancellor of the Exchequer Denis Healey, the tart-tongued Mrs. Thatcher led the opposition in challenging the government's finance bill, relentlessly attacked Labour's plans to raise taxes on inherited wealth, and provoked controversy by suggesting that families should hoard canned foods as a possible hedge against inflation.

With reference to the Conservatives' October defeat, Mrs. Thatcher remarked: "We lost because we did not appear to stand firmly for anything distinctive and positive. Sneering at 'middle class values' is to insult the working class no less than the bourgeois." Her comments seemed to reflect widespread discontent among Conservatives, many of whom felt that Heath had gone too far in compromising the Tory party's traditional free enterprise principles and held him responsible for the fact that the Conservatives had lost three out of four elections during his ten years as party leader. With substantial support from Tory backbenchers, Mrs. Thatcher began her low-keyed campaign for the party leadership in December 1974. Her most influential supporter was Sir Keith Joseph, who shared her economic views and who had taken himself out of contention for the party leadership because of the uproar caused by a speech he had made that was construed as derogatory to the poor.

On February 4, 1975, in the first round of voting by Conservative Members of Parliament, Mrs. Thatcher scored an unexpected triumph, receiving 130 votes, against 119 obtained by Heath, who then stepped down as Tory leader. A third candidate, Hugh Fraser, received sixteen votes, and there were eleven abstentions. Since Mrs. Thatcher did not obtain the required margin under the new, complicated voting rules, a second ballot had to be taken. During the intervening week, at a National Young Conservatives conference, she received a standing ovation following a speech in which she asserted that "the workers, not the shirkers" should be encouraged.

On the second ballot, on February 11, 1975, Mrs. Thatcher scored a resounding victory, obtaining 146 votes, seven more than the required majority. Her nearest opponent, the popular Conservative party chairman William Whitelaw, who was closely identified with Heath, received seventy-nine votes. Her other opponents were James Prior and Sir Geoffrey Howe, who obtained nineteen votes each, and John Peyton, who received eleven. "Mrs. Thatcher did not just win the Tory leadership," a correspondent for *Newsweek* (February 24, 1975) observed, "she annihilated the 'magic circle' of powerful Establishment figures." A New York *Times* editorial (February 13, 1975) hailed Mrs. Thatcher's "overwhelming and historic victory," adding that "the stunning nature of her triumph deals a mortal wound to the assumption that male chauvinism and political conservatism must inevitably go together."

In choosing her twenty-member "shadow" Cabinet, Mrs. Thatcher tried to maintain a balance among the different factions of the party. Among her most significant appointments was that of Reginald Maudling, a moderate, as spokesman on foreign affairs. She named William Whitelaw as deputy party leader and created a new post for her mentor, Sir Keith Joseph, giving him overall responsibility for policy and research. For the chairmanship of the Conservative party organization, Mrs. Thatcher chose Lord Thorneycroft, who has been described as a "Tory's Tory." As Anthony Shrimsley observed in the London *Daily Mail* (April 24, 1975), "Even those opposed to Mrs. Thatcher are beginning to realize that . . . she is not allowing herself to be captured by any group."

Although Mrs. Thatcher admittedly lacks expertise in foreign affairs, she has firmly supported Great Britain's membership in the European Economic Community and criticized the Labour government's decision to hold a national referendum on June 5, 1975 concerning Common Market membership. It was on that issue that she had her first confrontation with Prime Minister Harold Wilson in April 1975. Referring to the inconsistency between Labour's traditional role as champion of Parliamentary sovereignty and the limits that the referendum would place on that sovereignty, she exclaimed in the House of Commons: "Lewis Carroll, thou shouldst be living at this hour. Wonderland has nothing on Wilsonland!" When Wilson failed to give a clear-cut answer to her question whether the referendum would be binding on individual Labour M.P.'s, she snapped: "Bearing in mind that the Prime Minister is paid to answer questions, clearly on that criterion he is not earning his keep." In the referendum the British chose to remain in the Common Market.

Margaret and Denis Thatcher have a town house in the Chelsea district of London and a country flat in Kent. Their son, Mark, is now a London accountant; his twin sister, Carol, completed her law studies in 1975. Of youthful appearance (she once told a reporter that she intended to stay thirty-five forever) and slight build, with piercing blue eyes, Margaret Thatcher is known for her immaculately coiffed blonde hair, her conservatively tailored tweed suits, and her carefully enunciated speech. According to the *Economist* (February 8, 1975), "Mrs. Thatcher has steel in her. She has amiability, a way with people and television. . . . She has a combative skill. . . . Above all she has courage." Away from her political tasks, she enjoys the roles of cook, housekeeper, and hostess. Among her recreational interests is her collection of Derby and Worcester porcelain, and she regularly attends the Covent Garden opera and the Glyndebourne music festivals. Although she does not consider herself a feminist, she once remarked: "In politics, if you want anything said, ask a man; if you want anything done, ask a woman."

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THOMAS, LEWIS

Nov. 25, 1913- Physician; biologist; educator; research administrator
Address: b. Memorial Sloan-Kettering Cancer Center, 1275 York Ave., New York 10021; h. 150 E. 69th St., New York 10021

As president and chief executive officer of the Memorial Sloan-Kettering Cancer Center in New York City since 1973, Dr. Lewis Thomas heads one of the world's foremost institutions in the field of cancer research. During his long career as a medical researcher and educator, Thomas has made significant contributions to the study of various diseases and their biological causes, while serving on the medical faculties of Johns Hopkins, New York University, Yale, and other institutions. His vision, however, extends far beyond the laboratory and the classroom, focusing upon the question of man's place in the biological world—a recurring theme of his award-winning collection of essays, ***The Lives of a Cell; Notes of a Biology Watcher*** (Viking, 1974). Distrustful of rigid bureaucratic blueprints for organizational goals, Dr. Thomas believes that "what must be planned for is the totally unforeseeable. . . . If the air is right, the science will come in its own season, like pure honey."

Lewis Thomas was born in Flushing, Borough of Queens, New York City on November 25, 1913, the fourth of five children—two boys and three girls—of Dr. Joseph S. Thomas and Grace (Peck) Thomas. His father was chief of surgery at Flushing Hospital. Thomas attended the McBurney School, a private school for boys, in New York City. After graduating in 1929, he enrolled at Princeton University, where he obtained his B.S. degree in biology in 1933. Choosing Harvard Medical School for his professional training, he earned his M.D. degree there in 1937. He served his internship from 1937 to 1939 at the Boston City Hospital, and from 1939 to 1941 he was resident in neurology at the Neurological Institute of New York.

Early in his career it became evident that Thomas was not destined to be a practising physician in the usual sense, since his basic interest lay more in the discovery of new knowledge than in the application—however skilled—of that already known. In 1941, as Tilney Memorial Research Fellow and assistant in medicine, he did meningitis research at Thorndike Memorial Laboratory, Boston City Hospital, and Harvard Medical School. In that same year he was commissioned a lieutenant junior grade in the United States Naval Reserve. He returned to New York in 1942 as visiting investigator at the Rockefeller Institute for Medical Research, where he was assigned to the Naval Medical Research Unit under the direction of Dr. Thomas M. Rivers and carried out investigations on infectious diseases. In 1944 and 1945 he was stationed in Guam and Okinawa, conducting research on encephalitis. He was discharged with the rank of lieutenant commander in 1946.

From 1946 to 1948 Thomas was assistant professor of pediatrics, and did research on rheumatic fever, at Johns Hopkins University Medical School in Baltimore. At the same time, he was pediatrician with the Harriet Lane Home for Invalid Children and director of the bacteriology laboratory at John Hopkins Hospital. He then served as director of the division of infectious disease at Tulane University School of Medicine in New Orleans, where he was associate professor of medicine in 1948-49 and professor in 1949-50. As American Legion Heart Research Professor at the University of Minnesota Medical School in Minneapolis from 1950 to 1954, he occupied himself with problems of immunology and pediatrics.

Returning to New York City, Thomas joined the staff of the New York University-Bellevue Medical Center, where he served as professor and chairman of the department of pathology from 1954 to 1958. He was professor and chairman of the department of medicine there from 1958 to 1966, serving concurrently as director of two of the medical divisions at Bellevue and as director of medicine at University Hospital. From 1963 to 1965 he was president of the medical board at Bellevue. In June 1966 he was named dean of the N.Y.U. School of Medicine and deputy director of its medical center, while retaining his professorship. He remained in those posts until 1969.

In connection with his work on rheumatic heart disease at N.Y.U.-Bellevue, Dr. Thomas, in collaboration with Dr. Benjamin Zweifach, made two startling discoveries on which they reported in early 1957. The first was that when laboratory rats were injected with small amounts of the poisons, known as endotoxins, that occur within certain types of germ cells, the rats became resistant to larger injections of the endotoxins, which are usually fatal in massive doses. Even more surprising was the revelation that animals thus injected became resistant to the traumatic effects of burns, hemorrhage, exposure to X-rays, or the crushing of limbs.

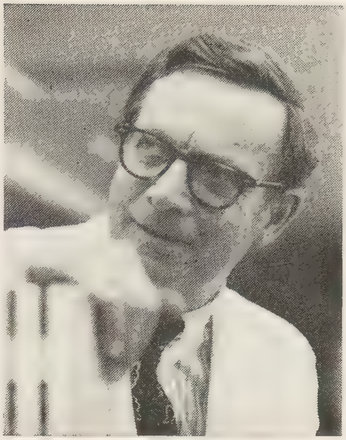
The second discovery was entirely accidental. To study the effect of injecting an enzyme rather than an endotoxin into laboratory rabbits, Thomas and Zweifach injected papain derived from green papayas into the animals. To their surprise they found that the rabbits' ears immediately wilted, and further study showed that the wilting was a result of the dissolving effect of the papain on the "girderwork" of the ear cartilage. In a few days, however, the rabbits' ears perked up again. Although neither of those experiments provided an answer to the question as to what caused rheumatic heart disease they helped to open new areas of inquiry into the means by which animals resist disease or injury and into the effects of certain chemicals on body tissue. Thomas believes all scientific research to be of significance, even if it does not yield any immediate results. In his essay on "Societies as Organisms," he registers his agreement with J. M. Ziman's statement that "a typical scientific paper has never pretended to be more than another little piece in a larger jigsaw—not significant in itself but as an element in a grander scheme."

As chairman of the Narcotics Advisory Committee of the New York City Health Research Council from 1961 to 1963, Thomas took part in a symposium on drug addiction sponsored by the New York County Medical Society in April 1962. Discussing the problem of drug addiction among newborn babies with Dr. Saul Krugman of Bellevue, Thomas suggested that a key to the low rate of cure among adult heroin addicts might be found in the way babies react to treatment. "Unlike the adult addict who gets over his symptoms of withdrawal in a matter of days," he reasoned, "the infant has to be treated for weeks and months. . . . Perhaps in adults the drugs continue to have physical effects for a much longer time after withdrawal than we have been accustomed to recognize. That would mean that these people have a physical need for the drug for a long period, and this may be a clue to recidivism much more than the social or psychological pressures we've been talking about."

From 1957 to 1969 Thomas also served as a member of New York City's policy-making Board of Health. Appointed to the post by Mayor Robert F. Wagner, he succeeded Dr. Thomas M. Rivers, with whom he had worked at the Rockefeller Institute. Concerned about the perennial problems of New York hospitals, Thomas became one of the board's most outspoken critics of the bureaucratic administration of the city's medical facilities. "The great and central trouble with the present system is the system itself," Thomas was quoted by Dr. Howard A. Rusk (New York *Times*, March 31, 1968) as saying. "It assumes that it is possible to administer . . . twenty-one different municipal hospitals from one central office in the Department of Hospitals. . . . Worse still, the central office is itself a kind of fiction, for all its decisions are dependent on the approval of numberless officials in other city departments with the real and final control in the hands of the budget people."

Three years of the administrative burdens as dean of N.Y.U. medical school were enough for Thomas, and when in 1969 he was invited to become professor and chairman of the department of pathology at Yale University and the New Haven Medical Center, he accepted with alacrity. In addition to the satisfaction of returning to teaching and research, the location offered ready access to the world-famous Marine Biological Laboratory at Woods Hole, Massachusetts, and the biological richness of the Woods Hole littoral. Thomas bought a house on Cape Cod where he spent pleasurable weekends studying the defense mechanisms of the sea creatures that he found there, and gathering material for some of the essays that were to make up the book *The Lives of a Cell*.

One of the essays is a deeply felt tribute to the Marine Biological Laboratory, founded more than a hundred years ago. "On weekends in hot midsummer you can see how the governing mechanisms work," he wrote. "It is so crowded that one must pick one's way on tiptoe to find a hunching place, but there is always a lot of standing up anyway; biologists seem to prefer standing on beaches, talking to each other, gesturing to indicate the way things are assembled, bending down to draw diagrams in the sand. By the end of the day the sand is crisscrossed with a mesh of ordinates, abscissas, curves to account for everything in nature. . . . You can hear . . . the great sound of crowded people explaining things to each other. . . . Not many institutions can produce this spontaneous music at will, summer after summer, year after year."


DR. LEWIS THOMAS

In 1972 Thomas was persuaded to become dean of the Yale University School of Medicine. That summer he also acted as chairman of a National Academy of Sciences committee charged with the task of evaluating the planned five-year federal campaign against cancer authorized by the National Cancer Act. His study convinced him that the attack on cancer should not be approached by centralized management and rigid planning. "What is most urgently needed," the Thomas committee concluded in its report, "is an abundance of new ideas, and these are most likely to emerge from the imagination and intuition of individual scientists" rather than "at the center of a highly centralized bureaucracy." As Thomas told Barbara Yuncker of the New York *Post* (November 9, 1974): "The engineering approach is unlikely to work, because it is unlikely to produce ideas. . . . If there is one thing that is reasonably certain about our cancer problem, it is that when we get important answers—or conceivably The Answer—we are going to be very surprised. If we weren't going to be, we would know it already."

In early 1973 Thomas was offered the position of president and chief executive officer of the Memorial Sloan-Kettering Cancer Center in New York City. In trying to find a candidate for the job, the trustees had been seeking a man of Thomas' broad vision and scientific knowledge, rather than a cancer specialist or a professional administrator. Accepting the challenge, Thomas left Yale to assume his new post in June 1973. The Memorial Sloan-Kettering Cancer Center, which operates in close liaison with Rockefeller University and Cornell College of Medicine, is the leading recipient of research grants among the seventeen comprehensive cancer centers in the United States. During 1973 it received $8,800,000 for its research institute and $3,200,000 for its hospital.

Over the years Thomas has contributed many articles to publications that were primarily of interest to the scientific community. But in 1971 he began writing, in layman's language, a series of essays for the *New England Journal of Medicine* that he called "Notes of a Biology Watcher." These were spotted by a few perceptive critics, and before long Thomas was being spoken of as evolution's "most accomplished prose stylist." In 1974 Viking Press collected twenty-nine of those aphoristic essays into *The Lives of a Cell; Notes of a Biology Watcher.* Ranging in subject matter from the biology of one-celled organisms to human social organization, the book is filled with such gnomic observations as: "We are alive against the stupendous odds of genetics, infinitely outnumbered by all the alternates who might, except for luck, be in our places"; or, "Oxygen is not a major worry for us, unless we let fly with enough nuclear explosives to kill off the green cells in the sea. If we do that, of course, we are in for strangling."

In the opinion of a *Newsweek* reviewer the book seemed likely to establish Thomas as "one of the best writers of the short essay in English." Novelist Joyce Carol Oates suggested in the New York *Times Book Review* (May 26, 1974) that Thomas had taken on the language of poetry "in order to communicate human truths too mysterious for old-fashioned common sense." In April 1975 *The Lives of a Cell* received a National Book Award in the Arts and Letters category. Although Thomas is gratified by the critical acceptance of his book, he is embarrassed at being called an author. "I mean it's not really fair to have a book with a cover and everything when you never wrote a book, except in such little tiny bits," he told Barbara Yuncker (New York *Post,* June 29, 1974). "I *love* having it, but it doesn't seem as though I'd earned it."

Thomas is a member or fellow of more than two dozen professional organizations, including the National Academy of Sciences and the American Academy of Arts and Sciences. In 1973 he was elected to the council of the Institute of Medicine. He has served as a consultant to the Surgeon General of the United States Army and the Manhattan Veterans Administration Hospital, and as a member of the Pathology Study Section of the United States Public Health Service, the Armed Forces Epidemiological Board of the Defense Department, the National Advisory Health Council and Child Health and Human Development Council of the National Institutes of Health, and the Public Health Research Institute and Health Research Council of the City of New York. From 1967 to 1970 he served on the President's Science Advisory Committee. His other activities have included membership in advisory committees of the Unitarian Service Committee, Brown University, City University of New York, University of Pittsburgh School of Medicine, the Institute for Cancer research, Scripps Clinic and Research Foundation, Irvington House Institute, and Massachusetts General Hospital. He serves on the boards of directors of Squibb Corporation and the American Cancer Society and on the editorial boards of the *American Journal of Pathology,* the *Journal of Medicine and Philosophy,* and other publications. Thomas is an associate fellow of Ezra Stiles College of Yale University. He holds an honorary M.A. degree from Yale and an honorary D.Sc. degree from Rochester (New York) University.

Lewis Thomas was married on January 1, 1941 to Beryl Dawson of Queens, New York City, who studied at Vassar and in France. They have three daughters, Abigail (Thomas) Lettinger, Judith, and Eliza. A pipe-smoker and non-drinker, and a conservative dresser, Thomas is described by Barbara Yuncker as "lean and youthful" and "the very perfect picture of civilization gentled by playfulness." He is an avid reader and enjoys listening to music, especially Bach, and he takes pride in the fact that in 1971 the *New Yorker* published a poem "on insects" that he had written. Thomas maintains his own research laboratory for experimental pathology. "I get depressed if I don't have one," he told Barbara Yuncker (New York *Post,* February 22, 1973). "Others play golf or bridge. I go to the lab." Recently, Thomas and his wife have been updating "a kind of hybrid —half ancient barn and half ancient farmhouse" that they acquired in the Long Island village of East Hampton.

Dr. Thomas' conception of man's place in the universe is perhaps best stated in his opening lines of the title essay in *The Lives of a Cell.* "We are told," he writes, "that the trouble with Modern Man is that he has been trying to detach himself from nature. He sits on the topmost tiers of polymer, glass, and steel, dangling his pulsing legs, surveying at a distance the writhing life of the planet. In this scenario, Man comes on as a stupendous lethal force, and the earth is pictured as something delicate, like rising bubbles at the surface of a country pond, or flights of fragile birds. But it is an illusion to think that there is anything fragile about the life of the earth; surely this is the toughest membrane imaginable in the universe, opaque to probability, impermeable to death. We are the delicate part, transient and vulnerable as cilia."

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THOMAS, RICHARD

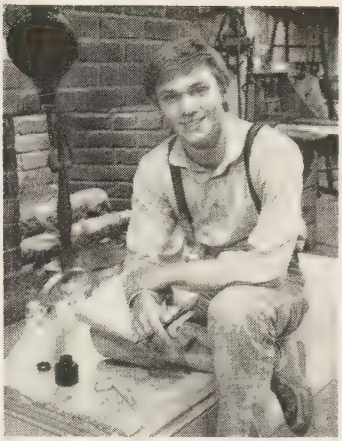
June 13, 1951- Actor
Address: b. c/o CBS Television Network, 51
W. 52nd St., New York 10019

"Acting, to me, is not make-believe," Richard Thomas, the young star of the award-winning CBS television series, *The Waltons*, remarked in a recent interview. "On *The Waltons*, I don't act like a farmer. I react as *I* would in the circumstances they give me." Thomas, who has been a professional actor since he was seven, won an Emmy Award in 1973 for his sensitive portrayal of John-Boy Walton, the pivotal character in the highly rated series. Like John-Boy, Thomas has literary ambitions, which were realized in 1974 with the publication, by Avon Books, of his first volume of poetry.

Richard Thomas was born in Manhattan on June 13, 1951, the son of dancers Richard Thomas III and Barbara (Fallis) Thomas. His parents are the owners and the operators of the New York School of Ballet, the official school for the Eliot Feld Ballet. He has an adopted older brother, Robert, who trains thoroughbred racehorses; his younger sister, Bronwyn, is a dancer. Shortly after his birth, the Thomases traveled to Cuba to dance with the Ballet Alicia Alonso. "I learned to speak very young," Thomas told David Johnson in an interview for *After Dark* magazine (August 1971). "I was one of those babies who learned to do everything at an early age. So by the time I left Cuba--when the trouble started--I was a walking, talking Cuban."

Returning to New York City in the mid-1950's, the Thomases joined the New York City Ballet, and toured Europe with the company for two years. Richard Thomas, already fluent in Spanish, picked up French, German, and Italian during his family's travels. When the ballet troupe returned to New York City, Thomas began his formal education at the Allen-Stevenson School, a private elementary day school on Manhattan's Upper East Side, across town from the family's apartment in a Cuban neighborhood on West Ninety-sixth Street. Mildred Green, a first-grade teacher who moonlighted as an agent for child actors, recommended him to replace Jeffrey Rowlands as John Roosevelt in Dore Schary's Broadway hit, *Sunrise at Campobello*, a drama about the early life of President Franklin D. Roosevelt. Thomas, whose previous acting credits included roles in his father's summer-stock productions of *Damn Yankees* and *Anything Goes*, auditioned for Dore Schary. "It was the first time I knew I was a real actor because I did it all by myself," he told Rex Reed in an interview for Reed's syndicated column that was published on May 6, 1971. "I was seven."

Within a few years Richard Thomas was one of the most accomplished and busy juvenile actors on Broadway. In 1963 he turned in a "fine" performance as Gordon Evans, Nina Leeds's perceptive eleven-year-old son in the Actors Studio revival of Eugene O'Neill's *Strange Interlude*. At thirteen he portrayed Edward, the Prince of Wales, in the American Shakespeare Festival's production of *Richard III* in Stratford, Connecticut. Two years later he appeared as Richard, the Duke of York, in the New York Shakespeare Festival's mounting of the same chronicle play. In addition, he played a marijuana-smoking British homosexual in *The Playroom*, a thriller by Mary Drayton, and appeared as Roger in Edward Albee's *Everything in the Garden*.



RICHARD THOMAS

His Broadway successes led Thomas to several roles in live soap operas. ("I was always dying and I loved to die because then I knew the audience would feel sorry for me," he recalled to one interviewer.) In the early 1960's he was chosen by NBC-TV to costar with Jack Lescoulie in *1,2,3 Go!*, a Saturday morning children's series. As the show's adventurous, inquisitive co-host, Thomas went whale hunting in the Pacific, played basketball with the Boston Celtics, tested moon launch equipment at Cape Canaveral, and visited castles in England. "I missed almost a year of school," he told Rex Reed, "but I learned about booms and mikes and cameras and the technical problems of location shooting that I hadn't learned from live TV." Thomas later played leading roles in several popular television series, including *Bonanza*, *Medical Center*, *The FBI*, *Night Gallery*, *Marcus Welby, M.D.*, and the *Hallmark Hall of Fame*. By his mid-teens he was a veteran television actor. Thomas sees television as a kind of proving ground where young performers can test and polish their crafts. "You can fall on your ass on television and they don't mind," he explained to David Johnson. "And if you're good and you develop a popular television personality, it helps enormously. . . . If you're bad, [the viewers] don't care. If you're good, they love you."

When he was sixteen, Thomas made his movie debut in *Winning* (Universal, 1969), a Paul Newman-Joanne Woodward vehicle in which he gave a captivating performance as Charley, Newman's worshipful adopted son. In reviewing the film for *New York* (June 2, 1969), Judith Crist commended the young actor, whom she described as "a marvelously gifted and gangling lad," for his "appealing" interpretation. In his next motion picture, *Last Summer* (Allied Artists, 1969), Thomas played Peter, the "basically nice" member of a trio of amoral teenagers who at first befriend and then corrupt a vulnerable young girl. The film, which attracted considerable public attention for its graphic rape scene, was widely praised for its penetrating and subtle analysis of adolescence. In their generally favorable reviews, critics singled out Richard Thomas for his "mercurial" and "convincing" delineation of the guilt-ridden youth.

Thomas followed his success in *Last Summer* with the leading role in Hal B. Wallis' production *Red Sky at Morning* (Universal, 1971). In that nostalgic recreation of small-town America Thomas played Josh Arnold, a confused, misunderstood teenager from Alabama growing up in a multiracial New Mexican town during World War II. On the whole, reviewers were disappointed by Thomas' emoting in that performance, which one critic compared to a "near-parody of the 1940's Mickey Rooney." "Thomas has a certain amiable vulnerability which is certainly a nice change from the cocky, obnoxious adolescents we've been getting in contemporary youth movies," Martin Knelman wrote in his review for the Toronto *Globe and Mail* (June 3, 1971). "But he pulls out all the emotional stops much too early and much too often, so that we've grown tired of his quivering chin and his stammering lump-in-the-throat delivery long before the climactic moments." Although it was a box-office flop in the United States, *Red Sky at Morning* is considered something of a minor American classic in Europe.

Despite his fear of being typecast as "an inexperienced, sensitive, eternal virgin," Thomas eagerly accepted the role of Harley MacIntosh, the protagonist in the antiwar film, *Cactus in the Snow* (General Film Corp., 1971). An orphan who joined the United States Army in order "to belong to something," in Thomas's words, MacIntosh wanders aimlessly on his last weekend before shipping out for Vietnam. A reviewer for *Variety* (January 19, 1972) found *Cactus* to be "strong, emotion-packed, and precise," but Donald J. Mayerson objected to its tedium and lack of believability. "Thomas plays the awkward boy credibly enough," he wrote in *Cue* (November 25, 1972), "but the film tries to be sentimental and nostalgic and ends up being merely sappy." Thomas tried to change his image with *The Todd Killings* (National General, 1971), a psychological study of a psychopathic killer directed by Barry Shear.

While pursuing his career, Thomas continued to attend school regularly in New York City. After graduating from McBurney High School, he enrolled at Columbia University as an English major because of his interest in poetry. He eventually switched his major to Chinese. "I just didn't see the point in writing a forty-page paper on Chaucer," he explained to Rex Reed. "But studying Chinese is like learning to walk again. It has stretched my mind to study Eastern philosophy, religion, and literature. The serenity of classic Oriental thought. The attempt to find inner peace. The American educational system is based on competition and the desire to achieve some sort of material goal," he continued. "It is a training ground for success that I want no part of. I already *have* a profession."

Impressed by Thomas' performance in *Red Sky at Morning*, Earl Hamner Jr., the writer, offered the young actor the role of John-Boy Walton in *The Homecoming—A Christmas Story*, the two-hour pilot for the proposed television series, *The Waltons*. "[He] was exactly what we'd been looking for," Hamner told Bill Davidson in an interview for *TV Guide* (September 29, 1973). "Richard was slender and sensitive-looking, a consummate actor and not the classic pretty boy. His teeth were a bit too big, his chin was a little too long, he had those pixieish ears and that mole on his left cheek. We left the screening room and never so much considered anyone else." For Thomas, it meant giving up his Columbia University studies, temporarily at least, but he jumped at the chance to have a starring role in a weekly television series.

Broadcast in December 1971 on CBS-TV, *The Homecoming* was based on Earl Hamner's autobiographical novel of the same title about a family crisis on the day before Christmas in 1933. As the story opens, the Walton family is anxiously waiting for John Walton to return from his job in the city, some fifty miles from the Waltons' Virginia mountain home. When they hear a radio report that the bus John Walton was scheduled to take had crashed during a blizzard, Olivia, his distraught wife, sends her eldest son, John-Boy, to the scene of the accident. John-Boy, who also narrates the show, earns his father's respect and proves himself a man on his lonely Christmas Eve journey. John Walton eventually returns home—he had not been on the bus after all—laden with presents, and a potentially bleak Christmas becomes one in which grandparents, parents, and seven children are drawn closer together by adversity.

The novelty of the two-hour special struck a responsive chord among viewers and critics alike. One reviewer remarked that *The Homecoming* "redeemed all the industry's foibles for the entire year past"; another, that the show "provided the year's holiday season with its best new property dealing with the meaning of the Christmas spirit, rather than its trappings." Writing in *Variety* (December 22, 1971), one reviewer maintained that Thomas was "splendidly right" as John Boy: "His scene with his mother, when he revealed the secret-thoughts diary he was keeping, was a pure gem of understated compassion. His scenes with the other kids while putting up the tree, with his grandpa while getting it, and with the adults during his search for his dad, were all played with natural boyishness and innate decency—and did much to carry the basic premise of the film."

The Waltons, Hamner's one-hour weekly series that grew out of his reminiscences, had its première on September 14, 1972 on CBS. Slotted against *The Flip Wilson Show*, NBC-TV's comedy-variety series, and ABC-TV's crime series, *Mod Squad,* both highly rated, *The Waltons* initially received low ratings in spite of critical praise. At one point in October, when the series was the lowest ranked of all CBS programs, a full-page advertisement in the New York *Times* proclaimed, "This program is so beautiful, it has to die." But the show climbed steadily in the ratings and, by the following spring, it ranked first in its time slot. When the Emmy Awards for the 1972-73 television season were bestowed by the National Academy of Television Arts and Sciences on May 20, 1973, *The Waltons* was awarded six Emmys, and Richard Thomas was honored as the best actor in a dramatic series. He also won a *Motion Picture and TV/Radio Daily* award as the most promising new male star of the season.

Critics credit the extraordinary success of *The Waltons* to its honesty, style, and grace. "It is almost incredible that this gentle tale of a mountain family during the Depression ended up near the top of the rating heap last season, and promises to do so again this season," a writer for *Variety* noted on September 18, 1974. "It flies in the face of what even the friends of TV have said about the tempo and content of the medium. . . . It's a good honest show that treats its audience with respect." Thomas, too, speaks highly of *The Waltons* and of his role as John-Boy. "[*The Waltons*] definitely isn't an apple-carving, crap-kicking, hillbilly type show," he told Bob Lardine in an interview for a New York *Sunday News* (December 2, 1973) profile. "The great advantage of the part [of John-Boy] is I don't have to play it the same way week after week. . . . John-Boy is a character in transition. Sometimes I play it heavy and other times light. I can do so many things and it provides wonderful training for me. I intend to stay with *The Waltons* for as long as it runs. I don't want anyone else ever to play John-Boy. That role means everything to me."

On December 3, 1974 Thomas starred in an NBC-TV adaptation of Stephen Crane's Civil War classic, *The Red Badge of Courage,* as Henry Fleming, the inexperienced and frightened young soldier who runs from his first battle but eventually summons up enough courage to lead a Union charge. Some media critics found Thomas' unfledged combatant merely an "earlier John-Boy." In his New York *Times* review (December 3, 1974), John J. O'Connor wrote that Thomas "projects a steady beam of sincere intensity but somehow stands outside the grubby reality essential to full realization. It's as if John-Boy Walton took on the part as another of his endless good deeds. Several other actors in the cast . . . are vastly more convincing." Writing in her New York *Daily News* column (December 3, 1974), Kay Gardella seconded O'Connor's opinion that John-Boy intruded into certain scenes, but nevertheless approved of Thomas' "accurate portrait of a man wavering between cowardice and bravery." On other excursions away from *The Waltons,* Thomas performed on a television variety special starring Bobby Van and Elaine Joyce and recently appeared with Sarah Miles in the Center Theatre Group's production of Shaw's *Saint Joan* at the Ahmanson Theatre in Los Angeles. He also played James Pelosi, a West Point cadet, in Stanley R. Greenberg's *The Silence,* a special presentation on NBC-TV in November 1975. Thomas welcomed the opportunity to portray what he called a "different type of person" in that drama, based on a true incident, about the brutal silent treatment that classmates gave a cadet accused of cheating on an examination.

An aspiring poet as well as an actor, Thomas recently published his first book of verse, *Poems by Richard Thomas* (Avon Books, 1974). In his preface to the slim paperback, Thomas confessed that his poems were "personal and concerned primarily with themes of the heart rather than society." A reviewer in *Publishers Weekly* (September 16, 1974) observed of the poems, "Thomas seems to have two voices, the colloquial urban speech he's heard, and the high-flown 'poetic' diction that he's read. Lacking as yet the skill to blend the two, he veers rather wildly between them, and the result is somewhat schizophrenic. . . . This book is the book he should have written before publishing his first book." Thomas has also tried his hand at writing screenplays.

Richard Thomas stands five feet eight inches tall, weighs 138 pounds, and has green eyes and blond hair. In his spare time he studies Chinese, collects art objects, and raises show dogs. His two Belgian griffons and an English miniature spaniel accompany him to the studio each day. Because his grueling schedule of daily filming consumes most of his time, Thomas seldom socializes. "I have many acquaintances and few friends, but I like it that way," he told Johna Blinn in an interview for the White Plains (New York) *Reporter Dispatch* (January 3, 1973). "I treasure privacy. . . . So often, when a person achieves a certain position or public recognition, he becomes intimidated by his position into feeling he has to discuss his personal life with people who watch him in the outside world. And that's simply not true," he added. "I mean, I offer my work to the public. That's more than most people offer to the public." On February 14, 1975 Thomas married Alma Gonzales. The couple lives in Los Angeles, where Thomas tends his roses and lime trees. They also maintain an apartment in New York City near the Thomases' ballet school.

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TINBERGEN, NIKO(LAAS)

Apr. 15, 1907- Dutch zoologist; author
Address: h. 88 Lonsdale Rd., Oxford OX2 7ER
England

Breaking with tradition by recognizing the relatively new discipline of sociobiology, the Nobel Committee of the Karolinska Institute in Sweden awarded the 1973 Nobel Prize for Physiology or Medicine to Nikolaas Tinbergen, the Dutch zoologist and professor of animal behavior at Oxford University. The award, which Tinbergen shared with two fellow students of animal behavior, Konrad Lorenz and Karl von Frisch, officially acknowledged the relevance of ethological research to the study of human behavior. Best known for his researches into the habits of gulls, Dr. Tinbergen has, in the course of his long career, investigated the homing instincts of digger wasps, the mating rituals of sticklebacks, and the color adaptations of butterflies. By skillfully combining intensive field observation with carefully controlled laboratory experiments, he devised methods for isolating the element of a stimulus that actually triggers its response. Desmond Morris, the British ethologist who studied under Dr. Tinbergen at Oxford, has described his former mentor as an ideal combination of laboratory scientist and naturalist. "[Most biologists] wear a white coat or Wellington boots, one or the other," Morris once said. "Tinbergen does both. In my book, that makes him the most important man in his field this century."

Nikolaas Tinbergen was born in The Hague, the capital of the Netherlands, on April 15, 1907, the son of Dirk Cornelis and Jeanette (Van Eek) Tinbergen. His older brother, Jan Tinbergen, a theoretical physicist turned economist, earned the Nobel Prize in economics in 1969. A physically active, intellectually curious child, Niko Tinbergen (as he prefers to be called) spent hours observing birds, collecting sea shells, identifying plants, and watching the brilliantly colored stickleback fish in his aquarium. "I was brought up as a post-Victorian in a climate where everyone was supposed to do his duty," he told Paul Ferris in an interview for a New York *Times Magazine* (April 7, 1974) profile. "Duty is by definition something unpleasant—and I felt all the time that by doing what I liked, which was bird-watching, I was a shirker."

Recognizing the boy's potential as a biologist, Paul Ehrenfest, the theoretical physicist, persuaded Dirk Tinbergen to send his son to Vogelwarte Rossitten, the bird observatory in East Prussia that pioneered the technique of banding birds for scientific observation. After several months at the observatory, Niko Tinbergen, who had been vacillating between careers in photography, biology, physical education, and farming, settled on biology and enrolled at the State University of Leyden. In addition to pursuing his zoological studies at the university, Tinbergen, a sports enthusiast, played on the national hockey team. He spent his summer holidays at his parents' cottage in Hulshorst, not far from the Dutch coast. There, in the insect-infested glacial sand, he first observed the bee-killer, the fiercest of the digger wasps.

Equipped with field glasses, notebooks, and enough food and water for the day, he monitored the behavior of the bee-killers, which he had marked with quick drying enamel paint for identification purposes. "It was remarkable how this simple trick of marking my wasps changed my whole attitude to them," he wrote years later in his book *Curious Naturalists* (Basic Books, 1958). "From members of the species *Philanthus triangulum* they were transformed into personal acquaintances, whose lives from that very moment became affairs of the most personal interest and concern to me." By observing the movements of the marked wasps, Tinbergen discovered that each insect unfailingly located the entrance to its burrow in the sand. Through a series of ingenious experiments in which he altered the surrounding landmark features of the burrows, he confirmed his theory that wasps located their nests visually. Additional studies revealed that they carefully reconnoitered the terrain after each disturbance to fix on new landmarks. His field observations served as the basis for his doctoral thesis which, at thirty-two pages, was the shortest dissertation on record at the university.

After receiving his Ph.D. in 1932, Tinbergen and his wife, the former Elizabeth Amelie Rutten, a chemistry student at the State University of Leyden, joined a small Dutch meteorological expedition to Greenland. During their fourteen-month stay the Tinbergens planned to obtain ethnographica for a Dutch museum, to collect botanical and zoological specimens, and to study the behavior of arctic animals. In Greenland, Tinbergen lived with the Angmagssalik Eskimos. From them he learned the rudiments of Eskimo language and centuries-old hunting and fishing techniques. He ice-skated over the frozen fjords, often covering up to fifty miles per day, to observe the behavior of arctic foxes, seals, guillemots, and red-necked phalaropes. When the snow buntings—harbingers of the arctic spring—appeared, he made a careful study of that territorial species, noting the influence of such variables as the weather on their songs and territorial activity. By the end of the summer, Dr. Tinbergen was convinced that their fiercely aggressive territorial battles served to assure each mating pair an adequate breeding ground. The results of his studies were published in 1939 by the Press of Jawood L. Anderson, Inc., as *The Behavior of the Snow Bunting in Spring*.

Returning to the Netherlands in the fall of 1933, Tinbergen joined the faculty of the State University of Leyden. When asked to develop a laboratory course in animal behavior for undergraduates, Tinbergen selected the stickleback as an ideal subject: it is small, hardy, tame, readily available, and easily observed. Concentrating on the instinctive, automatic courtship and reproductive behavior of the stickleback, he and his students used crude dummy fish to trigger and manipulate its mating rituals. In addition to conducting that laboratory research, Tinbergen directed field studies of the homing habits of sand wasps, the sexual pursuits of Grayling butterflies, and the behavior of hobbies, the small falcons that prey on insects, birds, and small mammals. He became interested in the hobbies—"the most beautiful creatures one can imagine"—while watching their spectacular swooping and diving aerial maneuvers. Closer observation revealed that fledgling hobbies, dependent for some time on adult birds, quickly learned to recognize their parents and each other individually. He also noticed that the birds, with a top air speed of well over 100 miles per hour, often engaged in hunting games.

During World War II Dr. Tinbergen spent two years in a German prison camp for protesting the dismissal of three Jewish professors. There he wrote the preliminary draft of *Social Behavior in Animals, With Special Reference to Vertebrates* (John Wiley, 1962) and two children's books, *Kleew* (Oxford, 1947) and *The Tale of John Stickle* (Methuen, 1954), which is illustrated by the author. Released from prison, he returned to the university and in 1947 was named professor of experimental zoology. Working with his students, Tinbergen carried out extensive studies of the functions of camouflage, warning colors, and signal colors in animals, chiefly fishes, moths, butterflies, and snails. He concluded that camouflage was essentially a developed adaptation, prompted by "extremely competent predators."

Having decided that at least one ethologist should be working in an English-speaking country, Dr. Tinbergen accepted a lectureship at Oxford University in 1949. At Oxford, in its newly organized department of research in animal behavior, he focused on adaptiveness, discovering methods for measuring the cost or benefit of physical characteristics and habits. At gulleries in the Farne Islands and at Scolt Head and Ravenglass, he continued the investigation of the behavior of gulls that he had begun a decade earlier in the Netherlands. "I happen to like sea birds," he explained in *Curious Naturalists*. "First of all, I think, because as a boy, I fell under the spell of coastal scenery; further, because many of them are large, live in open country and are, therefore, easily observed and are social. Song birds do not appeal so much to me," he continued. "I hate craning my neck all the time to follow them through the tree tops and to miss the most interesting things because they happen behind some thick branch."

By intensively observing several species, Tinbergen noted consistencies in the birds' behavior. For example, each gull could easily identify the voices and faces of other gulls but could not recognize its own eggs. Dr. Tinbergen concluded that such recognition was not crucial to the species' survival because the eggs, unlike curious and hungry chicks, remained in a stationary nest. Similarly, the birds knew how to crack shellfish by dropping them from the air, but never learned to distinguish between rock and water. And kittiwake chicks, tucked into nests high above the seashore by their cliff-dwelling parents, never developed protective coloring.

NIKO TINBERGEN

To study the gulls' complex signaling system, Tinbergen joined forces with Esther Cullen, Martin Moynihan, and Rita and Uli Weidman, all Oxford researchers. After months of study, the group concluded that the signals, derived from such elementary behavior patterns as attacking and nest building, were largely unlearned and "environment resistant." Long fascinated by the puzzling courtship postures of several different kinds of animals, Dr. Tinbergen suggested that the elaborate display and ritual associated with courtship not only releases sexual behavior but also represses hostile tendencies. The courtship display of the black-headed gull, for instance, is markedly similar to its threat display. "Despite the attraction between the sexes, their close proximity to each other evokes fear and aggressiveness," Tinbergen maintained in the *Scientific American* (November 1954). "The spacing out mechanism conflicts with the mating mechanism."

Some of Dr. Tinbergen's findings are illustrated in his documentary film, *Signals for Survival*, which was commissioned by BBC-TV in the 1960's. Made with the assistance of Hugh Falkus, the film won several awards. "I know people often wonder whether it is worth while to spend so much time and energy in watching the ways of wild birds while there are so many urgent problems of human sociology to be solved," Tinbergen wrote in his *The Herring Gull's World; a Study of the Social Behavior of Birds* (Basic Books, 1960), a perceptive and detailed analysis illustrated with the author's photographs. "The utilitarian might be convinced when we remind him of the practical value this kind of work will have for human psychology and sociology. . . . But even if . . . I myself could not see any use in watching gulls," he confessed, "I am afraid I would not leave them alone."

Recognizing certain similarities between the conflicting advance-retreat drives of mating gulls and the seemingly regressive behavior of autistic children, Dr. Tinbergen turned his attention to the study of autism. The autistic child, he reasoned, is constantly in a state of inner conflict between fear of strangers and the need to socialize. Tinbergen contended that ethologists, trained to observe and interpret nonverbal behavior, could better understand and treat the silent, withdrawn autists. Working closely with his wife, whom he once described as being as "superb an observer of children as Lorenz is of animals," he used body language and facial expressions to dispel autistic children's anxieties. Convinced that autism is a genetic or organic abnormality, skeptical physicians and psychologists dispute the Tinbergens' argument that the condition is basically an emotional problem. Although he acknowledges that there is no ideal therapy, Dr. Tinbergen maintains that once emotional security is restored, many autists make amazing recoveries. The Tinbergens outlined their approach to autism in *Early Childhood Autism; an Ethological Approach*, published by P. Parry of Berlin in 1972.

The "watching and wondering" methods of ethology apply equally to the study of normal human behavior. For example, Tinbergen contends that an understanding of aggression, the "most directly lethal of [human] behaviors," must begin with a study of aggressive behavior in animals. In his inaugural address as professor of animal behavior at Oxford University on February 27, 1968, he cited behavior patterns shared by men and lower primates: "Man behaves very much like a group-territorial species. We too unite in the face of an outside danger to the group. . . . We too have threat gestures, for instance, angry facial expressions. And all of us use reassurance and appeasement signals, such as a friendly smile. And (unlike speech) these are universally understood, they are cross-cultural." Animals, however, seldom kill one of their own kind if confronted with demonstrations of appeasement or peaceful intent. The development of long-range nuclear weapons relieved man of similar restraints. "Very few air crews who are willing, indeed, eager, to drop their bombs 'on target' would be willing to strangle, stab, or burn [other human beings] with their own hands; they would stop short of killing, in response to appeasement and distress signals of their opponents," he told his audience.

Although he agreed with Konrad Lorenz's assertion that the urge to fight probably cannot be eliminated, Tinbergen maintained that humans, like lower animals, can redirect their aggressions toward another opponent or toward a useful goal. As one example, he cited the Netherlands' battle with the sea, and, as another, the American space program. Nevertheless, he conceded that the chances for the survival of the human race are small. "If we are to succumb, and even if this were to be ultimately due to our own stupidity, we could still, so to speak, redeem our species," he concluded. "We could at least go down with some dignity, by using our brain for one of its supreme tasks, by exploring to the end."

In the face of seemingly insurmountable obstacles, such as pollution, overpopulation, the depletion of natural resources, and an increasingly stressful social environment, Tinbergen occasionally questions the value of his work to human survival. "Adaptedness is a certain relationship between the environment and what the organism must do to meet it," he explained to Elizabeth Hall in an interview for *Psychology Today* (March, 1974). "Man is faced with a loss of that adaptedness. . . . The amounts of strain now imposed on the individual may well overstretch man's capabilities to adjust." At the same time, he remains convinced that the key to understanding, and perhaps eventually engineering human adaptedness lies in the study of animal behavior. "There are millions of ways in which an organism can die," he reminded Miss Hall, "but there is only a very narrow range of ways in which it can survive and leave offspring. If the biologist is to understand animals—and man —he must know about the pressures in the environment and how each species meets them."

In *The Animal in Its World; Explorations of an Ethologist, 1932-72* (Harvard, 1972-73), a massive two-volume work, Tinbergen meticulously detailed the methods in which birds, fish, wasps, butterflies, foxes, and other animals adapt to their environments. In commenting on the book, reviewers invariably mentioned the scientist's talent for transforming potentially dull field studies and laboratory experiments into "delightful," "enlightening," and "loving" essays on the daily lives of wild creatures. "I try to impress on my students that half their work is communication," he once said. "If people don't read your work, your whole effort and all the money that went into it has been lost."

Trim and energetic, Niko Tinbergen has the healthy, vigorous look of a man who has spent much of his life outdoors. He laughs easily and enjoys discussing his work with colleagues, students, and journalists. His avocations are drawing and photography. Married since April 14, 1932, Tinbergen and his wife have five children: Jacob, Catharina (Mrs. August Loman), Dirk, Jannetje, and Gerardina (Mrs. Steve Carleston). In addition to his home in Oxford, Dr. Tinbergen owns an eighteenth-century farmhouse in Cumberland County in northwest England. Although the house has few of the usual modern amenities, since Tinbergen has refused to install electricity and telephones, it is within easy reach of the gulleries along the Irish Sea.

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TOFFLER, ALVIN

Oct. 4, 1928- Author
Address: b. c/o W. Colston Leigh, Inc., 1185
Ave. of the Americas, New York 10036

As social change accelerates in this time of eco-industrial crisis, average citizens in the world's technologically advanced societies are beginning to experience firsthand "the dizzying disorientation brought on by the premature arrival of the future" described by Alvin Toffler in *Future Shock* (1970). Toffler, a journalist turned futurologist, or speculative sociologist, warned in his explosive, trend-setting best seller that future shock—a neologism of his own coinage—"may well be the most important disease of tomorrow," a malady rendering its victims "progressively incompetent to deal rationally with their environment." The etiology of our present world crisis is analyzed by Toffler in *The Eco-Spasm Report* (Bantam, 1975).

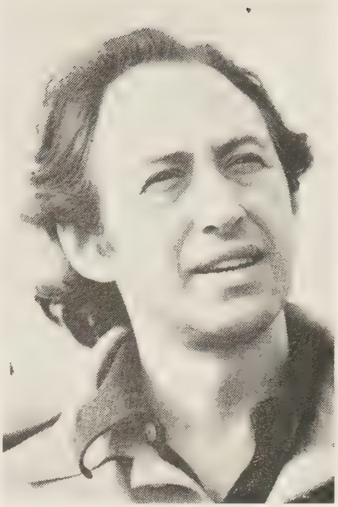
Future Shock was on the bestseller list, in its hardcover edition and later as a Bantam paperback, for a total of seventy-eight weeks. It has been translated into twenty languages, and an estimated 6,000,000 copies have been sold in more than fifty countries, including France, where it won the 1971 Prix du Meilleur Livre Étranger. Toffler, who previously wrote *The Culture Consumers* (1964), is a visiting scholar at the Russell Sage Foundation and is in much demand as a lecturer on the sociology of the future.

Alvin Toffler was born in New York City on October 4, 1928 to Samuel Toffler, a furrier, and the former Rose Albaum, who was, like her husband, a Polish-Jewish immigrant. His father, who envisioned his becoming a Supreme Court justice, quizzed him daily on current events as reported in the New York *Times*. Toffler and his sister, Carol, nine years his junior, grew up in Brooklyn, New York, where Toffler attended Thomas Jefferson and Samuel J. Tilden high schools.

Toffler aspired to a writing career from the age of seven. In high school he worked on the school newspaper, and after graduation, in 1945, he enrolled as an English major at the Washington Square College of New York University. During his college years he founded and edited an intercollegiate literary magazine, *Compass*, and served as N.Y.U.'s delegate to the National Student Association.

To earn money during his four years at N.Y.U., Toffler worked at jobs in the university's Fine Arts Department and in various New York bookstores. After taking his B.A. degree, in 1949, he worked for several years as an auto assembly line welder, truck driver, punch press operator, and foundry millwright. During the Korean conflict he served stateside as a private in the United States Army for a brief period, in 1952.

His hard-hat experience was the stepping stone to the job of associate editor of a welding industry journal, and from that position he went on to join the staff of the newspaper published by the International Typographical Union. As a reporter for the trade union publication he specialized in farmer-labor relations in the Midwest, and later he became the features editor of the newspaper.


ALVIN TOFFLER

In 1957 Toffler went to Washington, D.C. as correspondent for a small Pennsylvania daily, and once established in the nation's capital he began doing free-lance writing for other publications as well. Among them was the *New Republic*, for which he did profiles of political figures and unsigned editorials. "It was a fantastic education into some realities," Toffler later said of his stint in Washington. "It managed to clear away the cardboard stereotypes we get at college. Political figures emerged as human beings."

In 1960 and 1961 Toffler was associate editor and labor columnist with *Fortune* magazine. One of his assignments at *Fortune* was an article on the rise of mass interest in the arts, "The Quantity of Culture," which appeared in the November 1961 issue of the magazine. That assignment was the start of the train of circumstances that led to Toffler's first book, *The Culture Consumers; A Study of Art and Affluence in America* (St. Martin's Press, 1964), the first documentation of the "culture explosion" that has given the general public access to the performing and fine arts, previously the preserve of a high-brow elite. It was also a documentation of the financial plight of creative and performing artists, which, ironically, has been worsening. Pointing out that government is in practice already supporting art through tax concessions, Toffler recommended special tax credits for artists. In general, however, he would prefer private grants to public subsidies because, as he told a reporter at the time of the publication of *The Culture Consumers*, "the government lacks the wisdom in jurisdiction of grants."

"*The Culture Consumers* could, and should, become a prophecy and a handbook," Sandra Schmidt wrote in the *Christian Science Monitor*

(December 31, 1964). Even those in the minority of reviewers who found the book too "rosy" or "slick" usually struck a predominantly positive note in their reviews. "The farther one gets into this book," the critic for the *Virginia Quarterly Review* (Spring 1965) wrote, "the more one realizes that Toffler . . . has written an important book. . . . The importance lies . . . both in the well-organized survey . . . and in the polemic, which impales Dwight Macdonald and other nay-sayers who insist that high culture cannot spread and flourish without decline in quality."

Toffler coined the term "future shock" in an article, titled "The Future as a Way of Life," in the summer 1965 issue of *Horizon*. "I coined the term . . . to describe the shattering stress and disorientation that we induce in individuals by subjecting them to too much change in too short a time," he has recounted. "Fascinated by this concept, I spent the next five years visiting scores of universities, research centers, laboratories, and government agencies, reading countless articles and scientific papers, and interviewing literally hundreds of experts on different aspects of change, coping behavior, and the future." Two of the institutions of learning to which he referred were the New School for Social Research, where he taught a course in future-oriented sociology, and Cornell University, where, as a visiting professor, he conducted research into future value systems.

Toffler came away from his five-year investigation with two disturbing conclusions: "First, it became clear that future shock is no longer a distantly potential danger but a real sickness from which increasingly large numbers already suffer. This psycho-biological condition can be described in medical and psychiatric terms. It is the disease of change. . . . Second, I gradually came to be appalled by how little is known about adaptivity. . . . In the most rapidly changing environment to which man has ever been exposed, we remain pitifully ignorant of how the human animal copes."

His expressed purposes in writing *Future Shock* were four: "to help us come to terms with the future . . . by deepening our understanding of how men respond [to change]"; "to show that the *rate* of change has implications quite apart from, and sometimes more important than, the *directions* of the change"; "to demonstrate a method" of using "a coherent image of the future" as an "intellectual tool" for obtaining "valuable insights into today"; and, finally, "to increase the future-consciousness of its [the book's] reader." Regarding the last point, Toffler wrote in his introduction: "The degree to which the reader, after finishing the book, finds himself thinking about, speculating about, or trying to anticipate future events, will provide one measure of the book's effectiveness."

In establishing his premise that we are now in the midst of "the second great divide in human history, comparable in magnitude only with that first great break in human continuity, the shift from barbarism to civilization," Toffler quoted Kenneth Boulding: "The world of today . . . is as different from the world in which I was born as that world was from Julius Caesar's. I was born in the middle of human history, to date, roughly. Almost as much has happened since I was born as happened before." Toffler then went on to examine how the twin forces of acceleration and transience "alter the texture of our existence, hammering our lives and psyches into new and unfamiliar shapes" and how they create a bewildering diversity of options in life styles and subcultures. Contrary to the fears of Arnold Toynbee and others who believe that the direction of the "super-industrial revolution" is toward standardization and conformity, Toffler asserted that the super-industrial dilemma may well be, not an absence of choice but "a paralyzing surfeit of it," which he termed "overchoice."

The symptoms of a personal and public value crisis in the face of novel, ever-changing social options are, Toffler noted, already visible in the technologically advanced societies, with the proliferation of "instant" and "throw-away" consumer goods being matched by "throw-away" human relationships, including the fractured family, harbinger of serial marriage. The point has certainly been reached, he argued, when the peoples of the world must attempt to control change by directing their own evolution instead of passively accepting a haphazard improvisation that would be tantamount to a reckless collision course with the future.

"If that's the way it's going to be, I don't want to be there," Toffler's mother said of the future as anticipated in *Future Shock*, which was published by Random House in July 1970. A critic for the British *Economist* (October 3, 1970) agreed, observing that Toffler, "while professing to do just the opposite, has written a scarifying book." That critic compared *Future Shock*, disparagingly, to "Marshall McLuhan rewritten by *Time* magazine," but other reviewers ranked it as a milestone in the tradition of David Riesman's *Lonely Crowd*, John Kenneth Galbraith's *The Affluent Society*, and Michael Harrington's *The Other America*. "In the risky business of social and cultural criticism, there appears an occasional book that manages—through some happy combination of accident and insight—to shape our perceptions of its times . . . ," Robert A. Gross wrote in *Newsweek* (August 24, 1970). "Alvin Toffler's immensely readable yet disquieting study may serve . . . that purpose for our own increasingly volatile world." Most of Toffler's colleagues in "futurology" or "futurism" heaped praise on the book. John Diebold asserted, "For those who want to understand the social and psychological implications of the technological revolution, this is an incomparable book," and C. P. Snow said, "No one ought to have the nerve to pontificate on our present worries without reading it."

Because society can never adjust to the already-emerging future as long as educators continue "to think the future will simply be an extension of the present," Toffler has devoted considerable attention to education. He edited *The Schoolhouse in the City* (Praeger, 1968), a collection of papers delivered at a conference at Stanford University's Education Facilities Laboratories in July 1967, and *Learning for Tomorrow* (Random House, 1974), to which eighteen educators, social scientists, psychologists, and other experts contributed papers relating to the theme that "all education springs from images of the future and all education creates images of the future." Attending a meeting of educational administrators in Washington, D.C. in August 1973, Toffler clarified some of his ideas on education at a press conference. Our schools, he said, are turning out "people to fit into a reasonably well functioning industrial society," whereas "we no longer have a reasonably well functioning industrial society. . . . The kind of people we needed before were punctual, obedient, and prepared to do the same thing 10,000 times a day . . . but the new technology produces a situation in which that kind of worker becomes a hazard to the system." He asserted, "We have to break with the assumption that kids get smarter by sitting in a classroom. People can learn from television, they can learn from putting a backpack on and going around the country."

Toffler also edited *The Futurists* (Random House, 1972), and at last report he was writing a book on politics. Regarding politics, and its link to popular education, in *Future Shock* he envisioned the masses of people in our society, educated in "future consciousness" rather than in obsolete roles, coming together in a kind of "social future assembly" to participate in the formulation of long-range goals for the society. Such an assembly would require a "new kind of information system in society: a loop rather than a ladder," he wrote. "Information must pulse through this loop at accelerating speeds, with the output of one group becoming the input for many others, so that no group, however politically potent it may seem, can independently set goals for the whole." And he foresaw bureaucracies being supplanted by free-form "ad-hocracies," temporary organizations formed and dissolved as needed. In a 1973 speech Toffler told the Women's National Democratic Club that the American public's growing dissatisfaction with political leaders is "part of a larger, international movement toward . . . anticipatory democracy." A year later he told a reporter, "We may have to re-invent democracy. To me a scandal like Watergate reflects the need for a serious, probing reexamination of our political system—even our Constitution itself."

In a long article, "Beyond Depression," in the February 1975 issue of *Esquire*, Toffler allowed his imagination to ramble freely over some potential consequences of an ultimate techno-social crisis he called "eco-spasm," an event different from the ordinary economic crises to which we have been accustomed: "What is happening, no more, no less, is the breakdown of industrial civilization on the planet and the first fragmentary appearance of a wholly new and dramatically different social order: a super-industrial civilization that will be technological, but no longer industrial. . . . All the carefully constructed 'stabilizers' built into advanced economies to prevent a repetition of 1929 are largely irrelevant." An expanded version of the article, entitled *The Eco-Spasm Report*, was published as a paperback by Bantam Books in 1975.

The author of *Future Shock* has contributed to a wide range of periodicals, from *Life* and *Playboy* to *Art News* and *Annals of the American Academy of Political and Social Science*. He has been a consultant to the Rockefeller Brothers Fund, the IBM Corporation, the Institute for the Future, and the American Telephone & Telegraph Company, and he serves on the boards or advisory councils of the Society for the History of Technology, the Salzburg Seminar in American Studies, the National Humanistic Education Center, the First Women's Bank, and the Environmental Action Foundation. His honors include awards from the National Council for the Advancement of Educational Writing and the McKinsey Foundation and honorary degrees from several universities. Toffler is a member of the Committee for Anticipatory Democracy. In September 1975 he was the chief speaker at a Congressional conference on futurism entitled "Outsmarting Crisis: Future Thinking in Congress."

Alvin Toffler is six feet two inches tall, weighs 172 pounds, and has green eyes and brown hair. For recreation, he goes to movies and writes poetry. An amateur pilot, he flew a plane across much of Australia after completing a lecture tour Down Under in 1974. Toffler and the former Adelaide ("Heidi") Elizabeth Farrell, who helps him with his research, were married on April 20, 1950 and have a daughter, Karen. They maintain two homes, one in Manhattan and the other in Ridgefield, Connecticut. When envisioning the future, Toffler takes as his motto, "Despair is a sin," borrowed from C. P. Snow. "We have a fighting chance to create a decent future. . . ," he has said. "The intellectual has the moral responsibility to go beyond despair."

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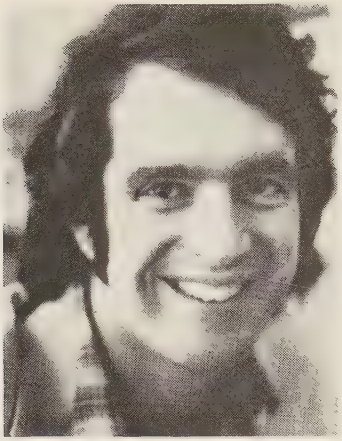
TRUDEAU, GARRY

1948- Cartoonist
Address: c/o Universal Press Syndicate, 475 5th Ave., New York 10017

In 1974, for the first time in the history of the Pulitzer awards, the Pulitzer Prize for cartooning went to a non-editorial-page artist. The recipient of the 1974 prize, announced in May 1975, was Garry Trudeau, creator



GARRY TRUDEAU

of *Doonesbury,* the most successful of the new wave of comic strips. Trudeau's five-year-old creation is traditional funny-page material in that it has a cast of regular characters; it is revolutionary in carrying its topical satire to the point of bringing into the midst of those characters recognizable real-life political and social figures, as themselves and not in heavy disguise, a brash innovation that contributes to the appeal *Doonesbury* has for young readers. The strip, which originally had a small cult following in the counterculture, now appears in more than 400 newspapers, with a readership of 40,000,000, under the aegis of the fledgling Universal Press Syndicate. Veteran satirical columnist Art Buchwald has called *Doonesbury* "not only the best comic strip, but the best satire that's come along in a long time," and Meryle Secrest, art critic for the Washington *Post,* has noted Trudeau's "wry, pertinent, and sometimes savage humor, his political acumen, his tolerance for minority groups, . . . [and] his ability to represent the viewpoint of a young, educated, and disenchanted audience."

Garry B. Trudeau was born in New York City in 1948, and he grew up in Saranac Lake, New York. Biographical details are hard to come by because Trudeau is the J. D. Salinger of his craft, shying away from public contact and especially from prying journalists. On one occasion he hid in the bathroom of his home for more than an hour in order to escape a reporter from the Baltimore *Sun,* and he recently was said to refuse all requests for interviews.

In 1968, when he was an undergraduate at Yale University, Trudeau began doing a comic strip for the Yale *Daily News* entitled *Bull Tales.* In that strip he poked fun at the likes of Yale president Kingman Brewster and football hero Brian Dowling, limiting his quarry for the most part to denizens of the New Haven campus. One of the main constant characters in *Bull Tales* was Mike Doonesbury, whose last name derived from "doone," Yale slang for good-natured fool, and the second syllable of Pillsbury, a college roommate of Trudeau's.

After graduating from Yale College, in 1970, Trudeau entered the Yale School of Art to begin working for his Master of Fine Arts degree. Meanwhile, *Bull Tales* had come to the attention of John McMeel and Jim Andrews, who were scouting for new comic strips with which to launch their Universal Press Syndicate, hoping that one of them would turn out to be another *Peanuts* or *Pogo.* As McMeel has pointed out, they were "looking for the kind of strips that will attract young readers, for that is the life and death struggle of newspapers today." Regarding Trudeau, Andrews has said, "It was clear he was a comic genius."

Agreeing to take his strip off campus aboard UPS, Trudeau changed its name at the insistence of McMeel and Andrews, who feared readers would find the name *Bull Tales* offensive, and aimed his stylus at farther-flung targets, from racism to the Vietnam war. *Doonesbury* made its debut in October 1970, when thirty newspapers, including the Washington *Post,* began carrying it. Some of the more conservative of the charter subscribers, including the Indianapolis *Star* and other newspapers published by Eugene C. Pulliam, fundamentally antipathetic to Trudeau's editorializing, dropped the strip almost immediately. Other cautious publishers and editors did not object to the "political characteristics" of *Doonesbury* until some breaking point was reached. That point for some came in May 1972, when Trudeau had Zonker Harris, *Doonesbury's* iconclastic hippie freak, trace the blame for the Kent State massacre directly to former Attorney General John Mitchell. When managing editor Perry Morgan took that occasion to drop the strip from the Akron *Beacon Journal,* the outraged response from *Beacon Journal* readers was such that Morgan not only restored *Doonesbury* to the paper's comic pages but, in atonement, sent an emissary to New Haven to take Trudeau out to dinner.

Earlier, in June 1971, Trudeau did a Sunday section on judicial inequities in the prosecution of the Black Panthers, the black militants who were then on trial in New Haven. Sharp Whitmore, president of the Los Angeles Bar Association, sent Trudeau a letter saying, "I and others with whom I have talked interpret the content and significance of this cartoon strip as presenting a distorted and untruthful picture of judges and the judicial system in our country. I ask that you reflect upon the following questions: First, does this strip have any redeeming humorous or social value; second, how does [such] a strip affect the attitudes of children with respect to an institution necessary for the survival of society?" Trudeau dismissed the first question as "hilarious" on its face but accepted the second as "one well worth raising."

In response to Whitmore's second question, Trudeau stated: "It is said by many that a strong army is necessary for the survival of our society and the principles of democracy it operates under. But how has the conduct of our army in Vietnam affected the attitudes of our children? Should we hide My Lai, defoliation, and the creation of a population of millions of refugees, simply so our children will hold the army in esteem? Similarly, should we also hide the attitudes which the legal profession, even with the best of intentions, sometimes brings to bear when dealing with the members of the black community . . . ? Obviously, all of the institutions of this country are understandably imperfect. They are in any society. But it cannot be considered sanity to hide the imperfections from our children so that they too will grow up blind to them. Is it not better to tell the truth, even in hyperbole, and hope that they will do something about it?"

Trudeau made a second point in his response to Whitmore: "It would be a serious mistake to underestimate the children of America and what they're up to. From the day they enter public school, there is no amount of parental protection which is going to keep them from seeing what's being laid down around them. I am often infuriated by the editor who responds to the cry that comics should remain irrelevant and sanitized to encourage moral rectitude on the part of the adolescent comic reader. Why the double standard? The same adolescent comic reader can watch 'Mod Squad' in the evening, a kid shooting up in the playground, and can even, God forbid, browse through the rest of the newspaper, where topics forbidden on the comics page abound in great numbers."

That abundance of "forbidden" but very visible topical material is, Trudeau pointed out, "the reason that Doonesbury and his associates do not pretend that they have no real-world problems. They do have problems, and at their most didactic, these characters hopefully show that the first step in effectively dealing with them is to not take themselves so seriously."

In an address before a convention of newspaper editors in December 1971, Trudeau philosophized about the nature and social relevance of comedy and the as-yet ambiguous place of the comic strip genre within that general category. "This is a particularly complex question to deal with because no one has yet devised any absolutes for the comics page in regard to what part should be fantasy and what part reality . . . ," he said on that occasion. "It is usually understood by both reader and editor that the comics are a special kind of territory, the sacred part of the paper, unantagonizing, unconfronting, almost tranquilizing. It is the one place in the newspaper where a man can find predictable, often mindless entertainment. This is the way many readers like it and this is the way many editors try to keep it. . . . The particular sociological outlook of *Doonesbury* is specific enough to leave more than a few readers irate, and I am frequently compelled to answer the question of whether or not this strip is a fair commentary on the present social scene. It does, however, seem to me that what is lacking in such a question is a fundamental understanding of the nature of comedy. The derivatives of humor on comic strips have always been based on hyperbole, exaggeration and overstatement. Satire has always been formulated through the expansion and refraction of the truth. Cartoonists *do* concern themselves with truth, but if they delivered it straight, they would totally fail in their roles as humorists. Therefore, I feel no obligation to be 'fair' in any absolute sense to a subject simply because certain individuals are sensitive to it."

Invoking the precedent of "great cartoonists through the centuries, Goya and Daumier up to Feiffer and Al Capp," who have set "magnificent" precedents for the right "to magnify a grain of truth until it reached laughable proportions," Trudeau asked the editors to try "to look with favor, or at least not with disfavor, on some of the changes going on in the comics page. Cartoonists still hold entertainment as their first priority, but they are beginning to express themselves in more immediate ways."

As the revelations of the Nixon Administration's Watergate scandal grew in 1973, Trudeau devoted more and more of his *Doonesbury* strips to that subject. In one strip he had Mark Slackmeyer, *Doonesbury*'s militant radical, declaring former Attorney General John Mitchell, "Guilty, guilty, guilty." That imputation of guilt in a pending criminal trial caused even liberal or broadminded newspapers, such as the Washington *Post*, the Los Angeles *Times*, and the Boston *Globe* to excise the episode. The volume of reader protest, at least that reported by the editors of the *Post* and the *Globe*, was staggering.

Perhaps anticipating reader protest, the editors of the Providence *Journal* did not remove an episode they found objectionable in 1974, a strip in which Nixon speechwriter Pat Buchanan was pictured in a bar, desperately dreaming up contingency resignation speeches for the President. On that occasion the *Bulletin* moved the strip from the comic pages to the page opposite the editorial page. "Considering the consistent reader outrage at periodic censorship," Allan Parachini observed in the *Columbia Journalism Review* (November/December 1974), "more papers may find that solution the palatable one."

Much of the action in *Doonesbury* takes place in "Walden," a counter-culture commune that serves as the strip's point of orientation. The inhabitants of Walden include, besides the title character, who serves as something of a straight man, Ms. Joanie Caucus, the liberated middle-aged woman whose weary face always manages to summon a dauntless little smile; outlandish, "high" Zonker Harris; the commune's chaplain, Rev. W. S. Sloan Jr. (modeled on Yale University chaplain William Sloan Coffin Jr.); the chaplain's dog, "Unconditional Amnesty"; and his cat, "Kent State." Introduced from time to time in caricature are Yale president Kingman Brewster and pop journalist Hunter Thompson. In the strip Thompson is "Governor Duke" of American Samoa, where his first official act is to ban the importing of John Denver recordings. Later in his Samoan career, feeling ignored by the world, he declares war on the continental United States, just to get attention. President Ford retaliates, Mayaguez-wise, by sending some Marines out in "Operation Frequent Manhood." Among the other prominent figures who have appeared recently in *Doonesbury* was ex-President Nixon, explaining that he couldn't "go the contrition route" because that would "set a precedent for *future* former presidents."

"His characters appeal to young people," Don Wright, Pulitzer Prize-winning editorial cartoonist for the Miami *News* has said of Trudeau. "He just pops them down in the middle of a mess or controversy and lets them flail away until the truth appears. He manages to do what I want to do—attack with a blood lust."

Holt, Rinehart and Winston, which has been putting strips by Trudeau between covers, has thus far published seven books in its *Doonesbury* series. They are: *Still a Few Bugs in the System* (1972), *The President Is a Lot Smarter Than You Think* (1973), *But This War Had Such Promise* (1973), *Call Me When You Find America* (1973), *Guilty, Guilty, Guilty!* (1974), *Dare To Be Great, Ms. Caucus* (1975), and *What Do We Have for the Witnesses, Johnnie?* The title of the last-named, which was issued early in 1975, comes from a sequence in which Cambodian war refugees put in a grueling week testifying before a Senate committee regarding the plight of their war-devastated country and its needs (including 3,500,000 sleeping bags). The chairman winds up the hearings by thanking the witnesses and then saying, in an aside to an aide, "What do we have for the witnesses, Johnnie?" The aide answers, "Well, Senator, for the ladies, from Speidel, *the latest in watchbands!*"

Trudeau is the editor of Sheed and Ward's Cartoons for New Children series, in which his own book *Joanie* (1974), about Ms. Caucus, has appeared. In the afterword of that book Nora Ephron wrote: "The women's movement has spawned very little humor—much less any humor that amuses me. And Joanie Caucus hardly seemed a likely candidate; she was, after all, the creation of a man. Then I started reading *Doonesbury*, and there was Joanie, the runaway wife, the day-care center supervisor, the law school applicant, the newly-single woman coping with passes from a hip priest with hot tickets to a Jeb Magruder concert, and I began to roar. . . . I have no idea why she is funny. I just know she kills me. And I think about her all the time. It's not just that I know women like her and that I'm a little like her myself. It's not just that my friends constantly tell me stories about trying to bring the movement to their children, stories that are remarkably like the episodes in this book. It's also that there is something about what she looks like and the way she behaves—so downtrodden and yet plucky, so saggy and yet upright, so droopy-eyed and yet wide awake, so pessimistic and yet deepdown slyly sure that she's on the right track."

Garry Trudeau is tall and lean, wears broad-brimmed hats, and often has a cigarette dangling from a corner of his mouth. Trudeau lives in New Haven, where he is a fellow of Yale's Davenport College and where he works out of his own graphics studio. In his *Columbia Journalism Review* article Allan Parachini described Trudeau's work environment: "The monster speakers in the cluttered studio are woofing full blast with the sounds of the Rolling Stones. The cacophony hardly seems the ideal environment for the exacting rigors of sketching. But Garry Trudeau is not your average sketcher and the oppressively loud tunes are nothing less than the Muzak to which he toils."

Trudeau also creates the continuity for his comic strip, and in doing that he prefers silence. At present, aside from his regular work on *Doonesbury*, he is preparing a graphic history of the Nazi invasion of the Soviet Union during World War II. Regarding his penchant for privacy, he has said: "If I have anything of interest to say, I say it in the strip." A bachelor, he lives alone, but so much mail is addressed to Ms. Joanie Caucus that, Trudeau says, his mailman thinks he is living with her.

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TYSON, CICELY (tī'sən si'sə-lē)

Dec. 19, 1939(?)- Actress
Address: b. c/o William Morris Agency, 1515
El Camino Dr., Beverly Hills, Calif. 90212

"Cicely Tyson is not a great black actress. She is a great actress who, quite incidentally, just happens also to be black," critic Rex Reed wrote in the New York *Daily News* (January 18, 1974), reviewing Miss Tyson's Emmy award-winning portrayal of an ex-slave in the title role of the 1974 television special, *The Autobiography of Miss Jane Pittman*. "I would need twice this space again to describe the fully detailed nuances of her voice, body and movement, but suffice it to say it is one of the most brilliant performances I have ever seen by a woman of any color, any age, any season."

A talented but relatively unknown actress of stage, screen, and television for a number of years, Miss Tyson twice received Vernon Rice awards for her theatrical performances. But because of the lack of substantial roles for black actresses and her own refusal to accept parts that would degrade black women, she had little opportunity to demonstrate her potential as an actress. She finally came into her own in 1972 with her sensitive and dignified performance as a sharecropper's wife in the film *Sounder*, which earned her designation as best actress by the National Society of Film Critics and the Atlanta Film Festival, as well as an Academy Award nomination.

Cicely Tyson, whose birthday is December 19, prefers not to reveal her age, beyond saying that she is in her thirties. "I could tell you my age now," she told an interviewer for the New York *Sunday News* (October 15, 1972), "but ten years from now I wouldn't want you to know." (Some sources suggest that the year of her birth was

1939.) She was born in East Harlem, New York City, to William and Theodosia (or Frederika) Tyson, and she has an older brother and an older sister, Emily. Her parents were immigrants from Nevis, the smallest of the Leeward Islands in the West Indies.

Extreme poverty marked Cicely Tyson's childhood. Her father was a carpenter and painter who sold fruits and vegetables from pushcarts between jobs, and her mother worked as a domestic, but at times the family had to rely on welfare to survive. Miss Tyson remembers that her mother frequently had to feed the family corn mush for breakfast, lunch, and dinner and scavenge for bruised fruit thrown away by produce sellers. To supplement the family earnings, at the age of nine, Cicely Tyson sold shopping bags on street corners.

Even as a child, Miss Tyson refused to accept the poverty of the Harlem ghetto as the totality of existence. "I was always a chronic wanderer, taking off on a bus or subway till the end of the line," she told Arthur Unger of the *Christian Science Monitor* (January 30, 1974). "I knew there was a world outside. . . . I always looked toward tomorrow." When she was about ten, her parents separated. Because her mother was devout, religion was a dominant force in Miss Tyson's childhood. She was not permitted to go to movies, to play with the neighborhood children, or to go out on dates before she was seventeen. The Tysons moved from one Harlem tenement to another but their involvement in the religious and social life at St. John's Episcopal Church remained constant. Cicely Tyson recalls spending most of her leisure hours in church, singing in the choir, playing the piano and organ, and teaching Sunday school. In a rough neighborhood it became a kind of shelter, and Miss Tyson credits her mother's insistence on churchgoing and her protective ways with saving her and her brother and sister from succumbing to the drugs and alcohol so readily available in their ghetto environment.

Miss Tyson was educated at Public School 121, Margaret Knox Junior High School, and Charles Evans Hughes High School in Manhattan. After graduating from the latter, she worked for a time as a secretary for the American Red Cross but she decided one day, as she told Louie Robinson of *Ebony* (May 1974): "I know that God did not put me on the face of this earth to bang on a typewriter for the rest of my life!" A few days later, her hairdresser, Walter Johnson, persuaded her to model one of his hairstyles in a show. After the show a number of people suggested that she study modeling. She then enrolled in the Barbara Watson Modeling School and, while continuing for a time at her job with the Red Cross, she worked at modeling assignments during lunch hours. Before long, she was one of the top ten black models in the United States, appearing in *Vogue*, *Harper's Bazaar*, and other magazines and earning as much as $65 an hour.

But the time came when Miss Tyson found modeling, like typing, to be too mechanical. One day, while visiting the offices of *Ebony*, where she had an appointment with fashion editor Freda DeKnight, she was noticed by the black character actress Evelyn Davis, who suggested that she would be right for a part in an independent black film, *The Spectrum*, that was being shot in New York by Warren Coleman. Although the movie never was completed because the producers ran out of money, Miss Tyson's untrained talent was recognized, and she was urged to study acting.

CICELY TYSON

"After that experience, I went to every acting school in New York City," Miss Tyson recalled in an interview with Lloyd Shearer in *Parade* (December 3, 1972). She enrolled briefly at New York University, attended classes at the Actors' Studio, and studied acting with Lloyd Richards and Vinnette Carroll, among others. In 1959 she appeared in the role of Barbara Allen in Miss Carroll's Off-Broadway revival of the musical *The Dark of the Moon*. Later that year she was featured in John Effrat's variety show, *Talent '59* at the Broadhurst Theatre on Broadway and in the Theatre Guild production of *Jolly's Progress*, in which she also understudied Eartha Kitt in the role of Jolly Rivers.

Miss Tyson was one of the original cast members of the Off-Broadway production of Jean Genet's drama *The Blacks*, which opened at the St. Mark's Playhouse on May 4, 1961 and ran for more than two years. That play incubated such black stars as Roscoe Lee Browne, James Earl Jones, Godfrey Cambridge, and Raymond St. Jacques. Cicely Tyson's electrifying performance in the role of Virtue, a prostitute, won her the Vernon Rice Award in 1962. She later won another Rice Award for her performance as Mavis in the Off-Broadway production of Errol John's *Moon on a Rainbow Shawl*, during its three-month run that began in January 1962. She appeared with Alvin Ailey, Claudia McNeil, and Diana Sands in the Broadway production of *Tiger, Tiger, Burning Bright* in the winter of 1962-63, but the play closed after thirty-three performances because of lack of publicity resulting from a newspaper strike. In the spring of 1963 she was in the Off-Broadway production of *The Blue Boy in Black*, with Billy Dee Williams.

Other stage productions in which Miss Tyson appeared include Vinnette Carroll's musical *Trumpets of the Lord,* in which she portrayed the Rev. Marion Alexander during its 160-performance Off-Broadway run beginning in December 1963 and its brief stay on Broadway in the spring of 1968; the black poetry and folk music program *A Hand is on the Gate,* presented at the Longacre Theatre in the fall of 1966; the short-lived 1968 Broadway production of the comedy *Carry Me Back to Morningside Heights;* and *To Be Young, Gifted and Black,* a program of readings from the works of the late Lorraine Hansberry, presented at the Cherry Lane Theatre in 1969.

On television Miss Tyson appeared in Paule Marshall's play *Brown Girl, Brown Stones* (1960); the *Camera Three* production *Between Yesterday and Today,* in which she played a young African woman; and the special *Americans: A Portrait in Verse,* among other productions. George C. Scott, who had been impressed by Miss Tyson's performance in *The Blacks,* recruited her for *East Side/West Side,* a 1963 CBS-TV series about social workers, in which Miss Tyson was cast as Scott's assistant, becoming the first black actress ever to have a continuing role in a dramatic television series. The program lasted through twenty-six episodes, time enough for Miss Tyson's short, natural hair style, which she had adopted a few years earlier, to establish a national fashion among black women. Other television programs in which she has appeared over the years include *Naked City, The Nurses, To Tell the Truth, I Spy, Slattery's People, Frontiers of Faith,* and the *Bill Cosby Show.*

Miss Tyson's first featured motion picture role was in the courtroom drama *Twelve Angry Men* (United Artists, 1957), starring Henry Fonda. At her initial interview for her role as a girl from the slums, she was told that she looked too chic to play the part. She then went home and, as she has recalled, decked herself out with a costume that was "out of this world." It included a skirt that was too big, a dirty raincoat, sloppy shoes and an old hat. When she returned thus attired to see the casting agent, he decided that she was perfect for the role. Other films in which she appeared include *Odds Against Tomorrow* (United Artists, 1959), *The Last Angry Man* (Columbia, 1959), and *The Comedians* (MGM, 1967). She costarred with Sammy Davis Jr. in *A Man Called Adam* (Embassy, 1966), a film about a jazz musician. Her performance in *The Heart Is a Lonely Hunter* (Warner-7 Arts, 1968) evoked comment from a critic for *Time* (August 9, 1968), that she was "an absolute embodiment of the slogan 'black is beautiful'," and Wendy Michener of the Toronto *Globe and Mail* (October 10, 1968) observed: "Cicely Tyson plays the . . . doctor's rebellious daughter with a passion that transcends the role. She deserves a picture all to herself."

Four years elapsed, however, before she was offered another movie role that interested her—the part of Rebecca Morgan in *Sounder.* An actress who is selective about her scripts, Miss Tyson is dismayed by the lack of solid and dignified roles available to black actresses, and she has little use for the recent mass-produced crop of "black" movies, because of their negative and distorted image. "I stopped going to see those 'blaxploitation' films," she told Judy Klemesrud of the New York *Times* (October 1, 1972). "I just couldn't stand them. I saw the first *Shaft* and *Cotton Comes to Harlem* and *Sweetback* and then I stopped. I just got weary of the whole scene."

Sounder (Twentieth Century-Fox, 1972) is based on William H. Armstrong's novel, which won the Newbery Medal in 1970. Cicely Tyson's role in the film is that of a strong, dignified, loving wife of a sharecropper (played by Paul Winfield) in the South during the Depression. "Rebecca is the first positive portrayal of a black woman on the screen," Miss Tyson told Christina Kirk (New York *Sunday News,* October 15, 1972). "The time has come for blacks to look back at our history and be proud of it, and not ashamed." Martin Ritt, the film's director, said of Miss Tyson: "I rank her with the best actresses I ever worked with." Judith Crist (*New York,* October 2, 1972) called her "that most exquisite of actresses" and described her, as she appeared in the film, as "a righteous warrior of inner fire, her eyes blazing and her face . . . a battlefield for . . . heartbreak and ecstasy." According to Ellen Holly (New York *Times,* October 15, 1972), "Cicely Tyson has always been a lovely actress, easily capable of enameled glamour when it is called for. But here, in *Sounder,* sweating from work under a Southern sun, her kinky hair braided in corn rows . . . , she passes all of her easy beauty by to give us, at long last, some sense of the profound beauty of millions of black women . . . whose praises are so wrenchingly seldom sung." For her performance, Miss Tyson received the best actress awards of the Atlanta Film Festival and the National Society of Film Critics, and an Academy Award nomination as best actress, for 1972.

The praise heaped on Miss Tyson for her role in *Sounder* was, if anything, surpassed by the acclaim she received for her performance of the title role in the television drama, *The Autobiography of Miss Jane Pittman.* Adapted by Tracy Keenan Wynn from a novel by Ernest J. Gaines and directed by John Korty, the two hour-long special was shown on CBS-TV on January 31, 1974. Despite the word "autobiography" in the title, the novel and its television adaptation are fiction. They recount the life of a 110-year old ex-slave from the post-Civil War years to the civil rights movement of the 1960's. Miss Tyson's portrayal of Jane Pittman's life over a period of nine decades required masterful make-up techniques as well as virtuoso acting. The make-up to age the actress sometimes took six hours to apply, and that ordeal was followed by as many as seven hours of work before the cameras.

Critic Judith Crist called Miss Tyson's virtuoso performance as Jane Pittman "sheer perfection," and Pauline Kael wrote in the *New Yorker* (January 28, 1974): "She's an actress, all right, and as tough-minded and honorable in her methods as any we've got. . . . I'm comparing Tyson to the highest, because that's the comparison she invites and has earned." At the twenty-sixth annual Emmy Award presentations of the National Academy of Television Arts and Sciences in Los Angeles on May 28, 1974, *The Autobiography of Miss Jane Pittman* was named the best drama special, and Cicely Tyson received the actress of the year award for a television special.

With Arthur Mitchell, Cicely Tyson helped to found the classical ballet company the Dance Theater of Harlem. She serves on the board of governors of Urban Gateways, an organization that exposes children to the arts, and she is a trustee of the American Film Institute and The Human Family Institute. Miss Tyson holds awards from the NAACP and the National Council of Negro Women, as well as a Capitol Press Award and honorary doctorates from Atlanta, Loyola, and Lincoln universities.

Standing at five feet three-and-one-half inches and weighing 106 pounds, Cicely Tyson is a striking woman with deeply chiseled features, small hands and feet, and perfect white teeth. A vegetarian and teetotaler, she rises early, meditates, and runs three miles a day. "The marvelous thing about running for me," she has said, "is that it clears my head and sets up my whole day." Miss Tyson sticks to that regimen whether she is in Los Angeles, where she lives half the year with her agent and his family, or in New York City, where she makes her home the rest of the year.

Although she has never married, Miss Tyson once had a love affair with jazz trumpeter Miles Davis that lasted almost four years. "But there was that *problem,*" she told Judy Klemesrud (New York *Times,* October 1, 1972). "He was very jealous of my career, and accused me of being more dedicated to my career than I was to him." She gave up her career and traveled with him, but the relationship did not work out. "A very difficult thing, marriage," she has said. "I wonder if it exists at all anymore." She would like to have a mutually satisfying relationship with a man but believes that it is difficult to achieve for a person in the performing arts.

Determined that her own success should be a milestone in the overcoming of racial stereotypes in the dramatic arts, Cicely Tyson told Lloyd Shearer (*Parade,* December 3, 1972): "We black actresses have played so many prostitutes and drug addicts and housemaids, always negative. I won't play that kind of characterless role any more, even if I have to go back to starving." In another interview, with Louise Sweeney (*Christian Science Monitor,* December 21, 1972), she remarked: "I hope that . . . people consider me a good actress rather than a black actress. Because that limits me. Shakespeare never said Ophelia was white."

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ULLMAN, AL(BERT CONRAD)

March 9, 1914- United States Representative from Oregon
Address: b. Room 2207, Rayburn Office Building, Washington, D.C. 20515; h. Baker, Oregon 97814

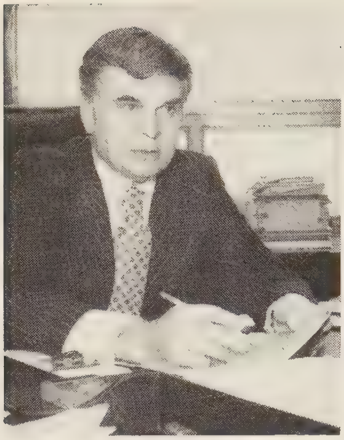
Democratic Congressman Al Ullman of Oregon took office in January 1975 as chairman of the influential House of Representatives' Ways and Means Committee, succeeding Representative Wilbur D. Mills of Arkansas, who had resigned the previous month for personal and health reasons. Mills had been chairman of the committee since 1958 and as such was considered the most powerful member of Congress, but his frequent absences in recent years had placed Ullman, the committee's second-ranking member, increasingly at its helm. The change in leadership followed in the wake of major reforms in antiquated committee procedures adopted in December 1974 by the liberal-oriented House Democratic caucus, of which Ullman is a key member.

Among Ullman's most important actions since taking office as Ways and Means Committee chairman was his sponsorship of sweeping tax-cut legislation designed to help pull the United States economy out of a serious recession. His bill, which returned more than $20 billion in income tax rebates to American taxpayers in the spring of 1975, and other major economic proposals sponsored by Ullman, brought the Oregon Democrat national recognition after almost two decades in relatively inconspicuous Congressional service.

Albert Conrad Ullman was born on March 9, 1914 in Great Falls, Montana, the son of Albert C. Ullman and the former Julia Miller. He studied political science at Whitman College in Walla Walla, Washington, where he received his B.A. degree in 1935. For the next two years he taught history and government at Port Angeles High School in Washington state. In 1939 he earned an M.A. degree in public law from Columbia University.

During World War II, Ullman served as a Navy communications officer. Following the war, he became a builder and real estate developer in Baker, Oregon. In 1956 he survived President Dwight D. Eisenhower's second-term Republican landslide to win election to the House of Representatives from Oregon's Second Congressional District, unseating the Republican incumbent, Sam Coon, by slightly more than 1,300 votes. His home district covers an area of some 70,000 square miles, a territory larger than any state east of the Mississippi River, and includes Portland bedroom suburbs, sprawling ranches, and three Indian reservations.

When he arrived in Washington, Ullman was universally regarded as a liberal. One of his first official acts was to cosponsor the Democratic legislative program which called for, among other things, revision of immigration laws to eliminate the national origins rule, repeal of the Taft-Hartley Act, public works projects for rivers and har-



AL ULLMAN

bors, civil rights legislation, and clarification of the administration's accountability to Congress and to the people. Reflecting his liberal voting record, the Americans for Democratic Action regularly rated him at 100 percent. The conservative Americans for Constitutional Action, on the other hand, usually measured his performance at zero percent.

A sampling of the bills introduced by the Oregon Congressman in 1959—a year typical of the early stage of his political career—includes measures to provide federal assistance for the construction and expansion of public community junior colleges, to donate surplus food to state prisons, and to extend laws providing for public housing and urban renewal. He voted with his party on 98 percent of the roll call votes in 1959, against it on 2 percent of the votes. His voting score on eleven conservative coalition roll calls was 100 percent in opposition to the conservative stands. Among the key bills he voted against were the Federal Highway Act of 1959, which raised the federal tax on gasoline from three to four cents; House resolution 9069, which gave the President the power to declare certain areas off-limits to travel by American citizens; and the Labor Management Reporting and Disclosures Act, a tough labor reform measure. He cast affirmative votes to extend the military draft for four years, to fund new public-owned power facilities under the TVA, and to increase the budget of the National Aeronautics and Space Administration.

During his next few years in office, Ullman voted in favor of legislation authorizing more than $1 billion to redevelop depressed areas in Appalachia, establishing Medicare, and approving the far-reaching civil rights-open housing bill of 1968. He also supported the construction of the Alaska oil pipeline and approved passage of the National Energy Emergency Act to cope with the oil shortage. Disturbed by the proposed extensive revamping of welfare programs, he spoke out against the Nixon administration's family assistance plan, arguing that the "cash incentive approach to welfare is neither proven nor sound." Long opposed to American participation in the war in Indochina, he joined his colleagues in November 1973 to override President Richard M. Nixon's veto of a bill limiting executive warmaking powers. By the early 1970's, Ullman's political views had become somewhat more moderate. In 1971, for example, the Congressman disagreed with the conservative coalition, an alliance of Southern Democrats and Republicans, on only 57 percent of selected key votes. During that same year, he voted with the majority of Democratic congressmen 72 percent of the time, against them 17 percent.

After several years on the House Interior and Insular Affairs Committee, Ullman was appointed to the Ways and Means Committee in 1961. Then chaired by Arkansas Democrat Wilbur D. Mills, the Ways and Means Committee is one of Congress' most powerful committees. All reciprocal trade agreements, tariffs, Social Security legislation, and general revenue measures are referred to Ways and Means for consideration before floor debate. The third-ranking Democrat on the Committee, Ullman emerged as an important figure in his own right during the Ninety-second Congress' prolonged floor debate on President Nixon's wage and price control program. For more than two years, he had been pushing wage-price controls. "I can just sit back and say I told you so," he told a reporter in an interview for *Business Week* (September 4, 1971). "I had my neck out telling the Albany [Oregon] Chamber of Commerce things were somber, while the Administration said their plan was working. Now Administration judgments have altered, mine haven't."

Although the Nixon plan featured many of the steps Ullman himself had advocated, including such anti-inflation measures as lower interest rates and an increased money supply, the legislator disagreed with several aspects of the Nixon economic program. For example, he dismissed the ninety-day wage-price freeze as "a temporary and totally inequitable expedient" and questioned the usefulness of the 10 percent import surcharge, which he described as a "border tax." In his view, the import tax could precipitate a trade war and adversely affect the market for Oregon's exports of wheat, fruit, lumber, and electronic products. To bring an end to the recession and, at the same time, hold inflation to no more than 3 percent, Ullman recommended flexible controls and more tax breaks for individuals. "A worker could get his cost-of-living increase and catch up," he explained in the *Business Week* interview. "This time should be spent working out the inequities of permanent guidelines, not the inequities of the freeze."

In the summer of 1973, amidst rumors that Wilbur Mills was about to retire, observers of the Washington political scene speculated on the future of the Ways and Means Committee under the chairmanship of Al Ullman, Mills's probable successor. Writing in the *Wall Street Journal* (July 10, 1973), Albert R. Hunt noted that Ullman, a "standard liberal" when he came to Congress in 1957, had recently "turned conservative" on some important issues. "He now is something of a lone wolf," Hunt added, "and is viewed suspiciously by many liberals but not embraced by conservatives." When questioned about his apparent shift in political outlook, Ullman denied that he had changed his views. "I would consider myself a responsible liberal," he told Celia Currin in an interview for *Forbes* magazine (September 1, 1973). "If liberalism merely means advocacy of big spending programs without any consideration to the fiscal impact of those programs, that kind of liberalism is self-defeating."

Ullman's power in the House grew substantially when, in August 1974, the House Democratic caucus elected him chairman of the Budget Committee by a vote of 113 to 90. The new Budget Committee, which Ullman had helped create, was designed to give Congress a greater voice in the formulation of national fiscal policy and in the establishment of spending priorities. But his chairmanship of that committee was short-lived, for in December 1974 Congressman Mills who had been troubled by a series of well publicized personal problems, declined to seek reelection as chairman of the Ways and Means Committee. When Ullman succeeded Mills on January 14, 1975, his most immediate problem was the writing of tax reform legislation to bolster the sagging national economy. In an interview for the *Christian Science Monitor* (January 9, 1975), he outlined a three-point tax plan that featured a quick tax cut, long-term tax reform in such areas as capital gains, gifts, and deductions and exemptions, and a new source of revenue, such as the value-added tax popular in many Western European nations. "The nation's economy is in jeopardy," he told reporter Peter C. Stuart, "and tax policy is the best way for a quick shot." A one-year adjustment of low-income allowances and standard deductions would "get the money into the spending stream the soonest," he continued. Other high-priority issues were national health insurance, welfare reform, unemployment compensation, and social security benefits. "We cannot afford to sit on them," he said. "We sat on critical issues too long in the past. . . . We're like a big supertanker that must start ruddering miles ahead of a turn. We haven't even started ruddering yet."

Ullman's style as chairman of the expanded Ways and Means Committee—its size was increased in 1974 from twenty-five to thirty-seven members—has been markedly different from that of his predecessor. Mills ran the committee in an authoritarian manner and dismissed or rejected members' amendments arbitrarily, depending on his own legislative objectives. The new chairman, however, is reportedly more open and solicitous of members' opinions. Capitol Hill correspondents have noticed that Ullman, unlike Mills, routinely discloses procedural and substantive matters, sets deadlines, and announces his own positions on issues. Not all committee members, though, have been delighted with the shift toward participatory democracy. "We could rely on Wilbur's expertise in complicated areas before," said one Representative who had served under Mills. "Now it'll be more of a collective decision, and the results will be more uncertain."

On January 21, 1975 Ullman announced that his committee would concentrate exclusively on writing an anti-recession bill and delay consideration of President Gerald R. Ford's energy tax proposals. In a letter to the President the following day, Ullman asked Ford to refrain voluntarily from imposing an additional $1-a-barrel fee on imported petroleum. Ford, who had agreed to the postponement of his oil tax program, refused, thus setting the stage for an executive-legislative confrontation. The Ways and Means Committee immediately approved legislation preventing any Presidential action on oil imports for ninety days. To forestall an expected veto, the suspension move was attached to a vital bill increasing the federal debt ceiling.

While waiting for the House Rules Committee's decision on whether the oil import fee prohibition could remain as a rider to the debt ceiling measure, the Ways and Means Committee pressed on with the task of formulating tax reduction legislation. Ullman made clear that his plans for such a bill differed substantially from those offered by the Ford administration. President Ford had called for a total cut of $16 billion. Of that sum, $12 billion was earmarked for individual tax reductions, 57 percent going to families with annual incomes under $20,000. Ullman proposed a total tax cut of $18 billion, then later revised the figure to $19 billion. Under his plan, 94 percent of the $14 billion in personal tax reductions would be returned to individuals and families with adjusted gross incomes of less than $20,000 per year.

The first few days of February saw a battle develop within the Ways and Means Committee over the two tax cut proposals. Led by Sam M. Gibbons, a Democratic Representative from Florida, liberals on the panel moved to add an additional $3 billion in individual tax cuts by repealing the controversial oil depletion allowance. Although publicly committed to ending the oil depletion allowance in 1975, Ullman opposed Gibbons' plan, arguing that a depletion repeal rider would unnecessarily delay passage of the bill in both the House and the Senate. The Committee agreed with his assessment and, by a decisive twenty-two to fourteen vote, defeated the proposal. "Our job now is to get a bill out that will reduce taxes, to get a signal to the country that we are acting to reverse the recession," he told newsmen in a press conference on February 4, 1975. The final $22.8 billion tax reform bill, which was signed into law by President Ford on March 29, 1975 despite his personal reservations that the sweeping cuts would create a budget deficit of $60 billion for fiscal 1976, specified rebates of up to $200 to individual taxpayers, an increase in standard deductions, and a low-income tax credit. Congress also approved a compromise bill immediately terminating the oil depletion allowance for large petroleum firms, but permitting a gradual phasing-out of the program for smaller companies.

Turning his attention to the energy crisis, Ullman set up eight task forces, composed of committee Democrats, to investigate oil import quotas, fuel allocation, gasoline taxes, energy conservation, conversion to other energy sources, and capital incentives for energy industries. Less than a month later, on March 17, 1975, Ullman introduced a comprehensive energy bill. As the cornerstone of his bill to cut "excess" gasoline consumption, he proposed a gradual increase in the federal gasoline tax amounting to thirty-seven cents a gallon by 1980. (Some of this levy would be returned through a rather complicated rebate system.) To finance the development of alternative energy sources, he suggested a windfall profits tax on oil and natural gas producers. In addition, he favored taxing automobile manufacturers whose new cars failed to meet federal mileage performance standards, imposing import quotas on crude oil, providing tax breaks for industries that convert from petroleum to coal, and giving tax credits for the installation of solar heating equipment or home insulation.

Ullman's tax package aroused considerable dissent in Congress, especially from freshmen members who contended that public utilities would automatically pass along all fuel price increases to consumers. "The utilities are going to need a trillion dollars in the next ten years to keep up with the nation's energy needs," the chairman countered, as quoted in *Newsday* (March 11, 1975). Others complained about the steep gasoline tax, the increase in the oil import tariff, and the exclusion of provisions for fuel allocation. In mid-May, after weeks of wrangling and backstage maneuvering, a watered-down version of Ullman's original proposal was passed by the Committee, nineteen to sixteen. "[It] isn't as tough as I'd hoped for," Ullman remarked, but it's "a good, sound bill that'll do an effective job." The bill passed by the Committee calls for, among other things, a gasoline tax increase of three cents per gallon in 1976, an excise tax of up to 7 percent on gas-guzzling automobiles by 1980, and a graduated tax on business use of oil and natural gas. The windfall profits tax on oil producers, which is viewed as a "necessary lever" to the decontrol of oil and gas prices by many Republican legislators, was deleted. At a speech before the New York Financial Writers Association at the Americana Hotel in New York City on June 4, 1975, Ullman warned that the largely "invisible" energy crisis could "seriously erode the United States economy." Acknowledging national inaction on energy matters, he said Congress had opposed Ford's proposals "not because he is a Republican but because [the programs] were basically wrong for the nation in a time of recession." A scaled-down energy tax bill was passed in the House by a vote of 291 to 130 on June 19, 1975. Although the measure eliminated some of Ullman's key provisions, he called it a first step toward a comprehensive energy program that would not hinder economic recovery.

Reporters have often commented on Al Ullman's youthful appearance. His taste for colorful ties and fashionable suits makes him appear years younger than his age. Once a mountain climber and hiker in Oregon's Hell's Canyon area, the Congressman now enjoys fly fishing for rainbow trout in his home district and working in the Japanese garden of his suburban residence. Despite the fact that he wears an artificial left foot as the result of an automobile accident in 1962, he regularly swims twice weekly in the House pool. In August 1972 Al Ullman married the former Audrey K. Manuel. He has three children—Anita Jo, Kenneth Albert, and Wayne Conrad—from his first marriage to Anita W. Curfman. That marriage ended in divorce. The Ullmans live in a western-style house which the Congressman designed, in a Virginia suburb of Washington, D.C.

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VENTURI, ROBERT (CHARLES)

June 25, 1925- Architect
Address: b. Venturi and Rauch, 333 S. 16th St., Philadelphia, Pa. 19102; h. 6904 Wissahickon Ave., Philadelphia, Pa. 19119

In the seeming chaos of the commercial architecture of Las Vegas and other strongholds of urban, as well as suburban, sprawl, studied without aesthetic prejudice and irrespective of their values, the Philadelphia architect and planner Robert Venturi discovers an operating order that he calls "valid and vital" for today's lifestyle. His statement "Main Street is almost all right" has become a counterrevolutionary slogan. Receptive both to the findings of sociologists and the techniques or approach of Pop artists, Venturi attacks the pioneers and followers of a modern architecture of utopian and heroic principles that have failed to use the lessons of the existing environment to deal with problems of the city and suburban housing. On their buildings, designs, planning, study programs, writings, and discussions of theory, Venturi and his wife, Denise Scott Brown, have stamped an impish combination of earnestness, brashness, and deadpan wit that is perhaps as disconcerting to the architectural establishment as their unorthodoxy.

Robert Charles Venturi was born in Philadelphia, Pennsylvania on June 25, 1925, the only child of Robert Charles and Vanna (Lanzetta) Venturi. His father, a wholesale fruit merchant, operated his own company, Venturi, Inc. That firm later enabled the son, who worked as its manager for a year in the 1950's and as its president from 1960 to 1973, to make ends meet while he was establishing himself as an architect.

Influenced by the interests of both his parents, Venturi aspired to become an architect from boyhood. After graduating from Episcopal Academy in Philadelphia in 1944, he entered Princeton University to major in architecture. A Phi Beta Kappa student, he was awarded his B.A. degree *summa cum laude* in 1947. He remained at Princeton for graduate study, winning the Palmer scholarship in 1948, the American Institute of Architects student medal in 1949, and his Master of Fine Arts degree in 1950. At Princeton's School of Architecture, rather less progressive than the corresponding schools of some of the other Ivy League universities, Venturi acquired the thorough grounding in the history of art and architecture on which he later drew for arguments and illustrations in support of his theories. That training also probably accounts in part for the remarkable catholicity of his taste.

When he left Princeton, Venturi first acquired practical technical experience as a designer in the firms of Oskar Stonorov and of Eero Saarinen and Associates. He then continued his formal education with study at the American Academy in Rome under a Rome Prize Fellowship, which he won in 1954 and 1956. "It was in Rome that the new philosophy that was to culminate in his book [*Complexity and Contradiction in Architecture*] began to take shape," Paul Goldberger wrote in an article on Venturi in the New York *Times Magazine* (October 17, 1971). "Tourists saw the great monuments of the city; Venturi saw Rome's pedestrian scale, its piazzas, and the complex interweaving of great architecture with the common, everyday landscape of the city."

Home again in Philadelphia, Venturi became a designer in the architectural firm of Louis I. Kahn, who had developed an approach to building that fused a love of architecture of the past with an appreciation of contemporary values and techniques. Kahn worked quite apart from the dominant modernists like Frank Lloyd Wright, the father of organic architecture, and Mies van der Rohe, a leader of the pure-form International School. Along with Charles Moore and Romaldo Giurgola, Robert Venturi is counted among the bright young architects who evolved their own individual styles under the inspiration of Kahn. Both Venturi and Kahn had been trained in the classical Beaux Arts tradition, but Venturi set off on a divergent path from his mentor, incorporating, for example, social concerns and social analyses into his architectural designs.

In 1958 Venturi left Kahn's group for a partnership in another Philadelphia firm, Venturi, Cope and Lippincott. Three years later he became a partner in Venturi and Short, in which he practised architecture until he organized his present company, Venturi and Rauch, in 1964. While still working with Kahn, Venturi had joined the faculty of the University of Pennsylvania, where between the years 1957 and 1965 he advanced in rank from instructor to associate professor of architecture.

During a faculty meeting at the University of Pennsylvania, in 1960 or thereabout, Venturi met Denise (Lakofski) Scott Brown, a South African then studying and teaching architecture and planning in Philadelphia. "We were sort of underground, in that most of our architectural colleagues were not interested in our ideas," Denise Scott Brown recalled in an interview published in *Conversations with Architects* (1973). "We made up a coterie of two," Venturi agreed, as quoted in the New York *Times Magazine* (October 17, 1971). "We were the only non-Harvard, non-Bauhaus people at Penn."

ROBERT VENTURI

The year 1966 is notably significant in Venturi's career. Having left the University of Pennsylvania in 1965, he accepted that year the appointment of Charlotte Shepherd Davenport Professor of Architecture at Yale University, a position that he held until 1970. During 1966, furthermore, he returned to Italy to lecture as an architect in residence at the American Academy in Rome. He also lectured, in 1966-67, at the University of California at Los Angeles as a member of the panel of visitors of the School of Architecture and Urban Planning. Some of the classes in which he lectured were those of Associate Professor Denise Scott Brown, whom he married in Santa Monica on July 23, 1967. She then joined Venturi and Rauch, of which she became a partner in 1969.

For the advancement of Venturi's reputation as one of the most influential and widely discussed architects of his day, the event of greatest importance of 1966 was the publication of his *Complexity and Contradiction in Architecture* (Museum of Modern Art and Graham Foundation). Vincent Scully, who wrote an introduction to Venturi's first book, called it "probably the most important writing on the making of architecture since Le Corbusier's *Vers une Architecture,* in 1923." In his critical essay, or manifesto, of only 135 pages Venturi rejected the utopian objective of orthodox modern architecture, exemplified by the buildings of Wright, Le Corbusier, and Mies, that would either ignore or reform today's mundane and cluttered environment through pure, clear, ordered, functional design divested of corrupting influences of the traditional.

To the Miesian slogan "Less is more," Venturi replied, "Less is a bore." And to the simplicity, consistency, and logic of the steel-and-glass box of the International Style, he counterpoised the ambiguity, redundancy, and paradox of great architecture of the past, in a scholarly catalogue of examples he much admired in Renaissance, Baroque, and Mannerist structures. Venturi made *Complexity and Contradiction in Architecture* his personal apologia: "I like elements which are hybrid rather than 'pure,' compromising rather than 'clean,' distorted rather than 'straightforward,' ambiguous rather than 'articulate,' . . . accommodating rather than excluding, redundant rather than simple, vestigial as well as innovative, inconsistent and equivocal rather than direct and clear. I am for messy vitality over obvious unity. . . . A valid architecture evokes many levels of meaning and combinations of focus."

The messy vitality and other perverse elements that Venturi liked in buildings, he saw prevailing also in cities. He found, for example, that the disproportionate relationship of one building to another in a square like the Piazza San Marco or the Bruges Town Hall square is aesthetically resolved in its relationship to the town in its entirety. "Apparent irrationality of a part will be justified by the resultant rationality of the whole," he argued, "or characteristics of a part will be compromised for the sake of a whole."

Venturi concluded in *Complexity and Contradiction in Architecture,* "It is perhaps from the everyday landscape, vulgar and disdained, that we can draw the complex and contradictory order that is valid and vital for our architecture as a whole." That suggestion provided the launching pad for his studies of the lessons to be learned from the commonplace, vernacular architecture all around him, first of all from the Las Vegas commercial strip. During the mid-1960's Venturi and Denise Scott Brown had visited Las Vegas several times to gather information for their article "A Significance for A&P Parking Lots, or Learning from Las Vegas," which appeared in the March 1968 issue of *Architectural Forum.* Their seminal and controversial study became the basis for a collaborative research project undertaken with a group of Yale students to investigate the seemingly chaotic phenomenon of so-called "urban sprawl" and look for ways of dealing with it.

Many of the findings of that research program are discussed in a book by the Venturis and Steven Izenour, a member of the firm of Venturi and Rauch, *Learning from Las Vegas* (MIT Press, 1972), which in its first section contains the *Architectural Forum* article along with supplementary material. Primarily an analysis of an autoscape, it describes a nonmonumental, antiheroic architecture of electric signs, billboards, and other means of communication that accommodate passengers of a fast-moving car. It is in that autoscape of parking lots and speedways that, Venturi said in his interview for *Conversations with Architects,* buildings themselves "are relatively insignificant pimples on the surface of the land." The values of the strip are not questioned in *Learning from Las Vegas.* Its second section, an essay entitled, "Ugly and Ordinary Architecture, or the Decorated Shed," assails, in part, the rejection by modern architects of symbolism and ornament, arguing that their buildings are themselves decorations, that structure has become image, like the duck-shaped building on Long Island for the sale of local ducks. Applied decoration would, moreover, be less expensive.

In the third part of *Learning from Las Vegas* the authors discuss the buildings and projects of Venturi and his associates since 1965. With characteristic rhetorical exaggeration and irony the Venturis use the phrase "ugly and ordinary," or U&O, to characterize their work, which they see as contrasted with "heroic and original," or H&O, architecture. They are indebted for their "ugly and ordinary" catchwords to the architect Philip Johnson, who as a member of the jury of the Brighton Beach housing competition in 1968, expressed the majority opinion of a design submitted by Venturi and Rauch. (On other occasions Johnson has approved of Venturi's work.) Venturi has explained that he uses the ordinary in the process of achieving the "*extra*ordinary," somewhat as the Pop artist Andy Warhol had borrowed a Campbell's soup can for his paintings and Roy Lichtenstein, another Pop artist, had appropriated the techniques of cartoonists. "Understanding the content of Pop's messages and the way that it is projected," Venturi and his collaborators pointed out in *Learning from Las Vegas,* "does not mean that one need agree with, approve of, or reproduce that content."

Acknowledging that the output of his firm has not been enormous, Venturi once said, as quoted in *Conversation with Architects,* "We're asked to lecture all over the country, all over the world. We are now saying to the universities that invite us: 'If you can get us a commission for a building at your university, we'll lecture for nothing; otherwise, please ask your campus architects to lecture to your students.'" Venturi has, however, designed several important academic buildings, including the humanities and social science buildings of the State University of New York at Purchase. In their design for Yale University's mathematics building, Venturi and his associates took care not to violate the setting, but to defer to neighboring buildings. The architects themselves described the math building as "a decorated shed in the tradition of historical ordinary architecture: . . . ordinary in the sense that it *is* conventional and it *looks* conventional."

A much-debated building of Venturis is his deliberately ordinary-looking Guild House, a six-story red brick structure built for the Society of Friends in Philadelphia in 1963 to house the elderly of modest means. It once boasted a large nonfunctioning TV antenna to serve both as a Pop decoration and as a symbol of the pastime of its elderly residents. The building, like the Yale mathematics building, includes, or accommodates, its surroundings. Discussing the architectural features of Guild House, Ada Louise Huxtable pointed out in the *New York Review of Books* (October 18, 1973), "This is all done with a careful, arcane mannerism—mannerism is an extremely important word in any discussion of the Venturis' work—that brings as many of the ideas of complexity and contradiction into play as can be squeezed out of stock components. It is not dumb, or ordinary, at all. But the Venturis delight in paradox." They want to make the viewer look again at what he hardly noticed the first time. As Denise Scott Brown admitted, "We're trying to produce second-glance architecture."

Among Venturi's erected buildings are several homes, one of them a house for his mother, built in Chestnut Hill, Pennsylvania in the early 1960's. To blend in with a rather unprepossessing landscape in Long Beach, New Jersey, in 1969 the Venturi firm built the Lieb House, which the architect called a "banal box" and which Goldberger in his New York *Times* article described as "a subtly designed play on the nature of beach houses." For the different environment of Nantucket, which required respect for its own architectural tradition, Venturi designed the Trubeck and Wislocki houses, with shingles, gables, and verandas. "A true vernacular architecture," Vincent Scully wrote of them in *The Shingle Style Today* (1974), "—common, buildable, traditional in the deepest sense, and of piercing symbolic power."

Of the Venturi projects yet unrealized, one that dramatically reflects the lesson of Las Vegas is his "bill-ding-board" National Football Hall of Fame —a modestly scaled, vaulted-roof museum dominated by a 100-foot-high billboard, electrically equipped for long-distance projection of moving images, such as football plays. A Las Vegas-inspired billboard appeared also in Venturi's design of a theatre for the Hartford Stage Company. His firm, furthermore, used a huge billboard to display its work in an exhibition at the Whitney Museum in New York in the fall of 1971.

Other representative undertakings of Venturi and his associates include another studio project with Yale students, "Learning from Levittown," an analysis begun in 1970 of urban and suburban residential architecture; planning for the South Central Philadelphia Neighborhood Development Program; planning and designs for Philadelphia in connection with the 1976 Bicentennial; and planning and designs for the new community, California City, in the Mojave Desert.

A defender of many of the Venturis' objectives, Ada Louise Huxtable wrote in the New York *Times* (October 1, 1971) that at the mention of the name of the Philadelphian and his wife, "architects tend to go into shock or rage. The profession is split right down the middle—90 percent against." Dennis Farney of the *Wall Street Journal* (January 4, 1974) summed up the opposition. "Arrayed against them are phalanxes of architects and architecture critics who believe that the counterrevolutionaries advocate nothing less than a surrender to everything that is tasteless and vulgar in contemporary American society." Characterizing the Venturi buildings as "a far cry from the science-fiction spectaculars of Buckminster Fuller or Paolo Soleri that attract attention outside the profession," Goldberger went on to say, "But in many architectural schools, Fuller and Soleri aren't viewed with much seriousness, while the Venturis have become cult figures."

In 1972 the Philadelphia chapter of the American Institute of Architects awarded Venturi its Gold Medal, and in 1973 he was the recipient of the National Institute of Arts and Letters' Arnold Brunner Memorial Prize in Architecture "for offering to architecture creative and evocative works in word and material." Venturi is a member of the American Institute of Architects and the Pennsylvania Society of Architects.

Unlike many visitors to Las Vegas, Robert Venturi and his wife are neither gamblers nor nightclubbers. Mrs. Huxtable has described Venturi as "a reserved, unostentatious man." He has blue eyes and light-brown hair, weighs 150 pounds, and stands about five feet eight inches tall. The Venturis have a son, James Charles, born in 1971. Venturi is a Quaker. He is also a Democrat, although critics of their architectural theories and architecture have called him and his wife "Nixonites" and "Reaganites"—a kind of paradox to which they have probably grown accustomed.

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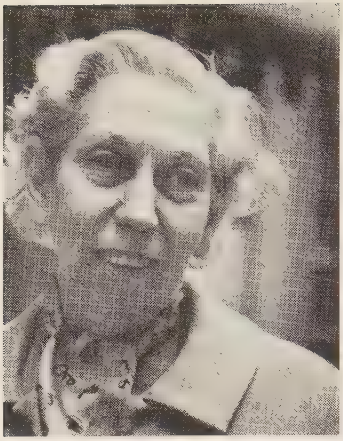
WELTY, EUDORA

Apr. 13, 1909- Writer
Address: b. c/o Random House, 201 E. 50th St., New York 10022; h. 1119 Pinehurst Place, Jackson, Miss. 39202

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1942.

Although greatly diminished by the loss of Flannery O'Connor and William Faulkner—as was American literature itself—Southern regional fiction has retained its vitality through the work of some of the country's most distinguished writers, pre-eminently, perhaps, Eudora Welty. Her perception of the distinctive Southern character, enduring in the midst of change, has provided her with a means of exploring the mystery of the duality of human beings also beyond the Southern landscape



EUDORA WELTY

and the intricacies of the relationships of all men and women—a search in which meaning often proves complex, multiple, and elusive. With her gifts for compression, metaphorical language, and poetic structuring, Miss Welty acquired an early mastery of the short story. Her extraordinary resources, however, became fully apparent only in her more recent extended fiction, *Losing Battles* and the novel for which she won the 1973 Pulitzer Prize, *The Optimist's Daughter.*

Eudora Welty's devotion to the Deep South came to her by birth and lifelong residence rather than by heritage, or family background. She was born on April 13, 1909 in Jackson, Mississippi, to which her father, Christian Webb Welty, had moved from Ohio and her mother, Mary Chestina (Andrews) Welty, from West Virginia. The Welty household, which included two sons, younger than Eudora, was once described by Katherine Anne Porter as "cheerful and thriving." Besides being a Yankee of German-Swiss extraction, Eudora Welty's father was a Republican and an insurance company executive. "It was a good family to grow up in," she told Walter Clemons in an interview for the New York *Times Book Review* (April 12, 1970). "I learned there wasn't just one side that was right."

In girlhood Eudora Welty practised to become both a writer and a painter. The proficiency she eventually developed as an amateur watercolorist, like her enjoyment of gardening and nature study, is by no means unrelated to her literary achievement. After a year or two at the Mississippi State College for Women, where she helped to found a literary magazine, she enrolled in the University of Wisconsin, which awarded her the B.A. degree in 1929. She then attended Columbia University's Graduate School of Business to prepare for a career in advertising. But, apparently, finding herself temperamentally unsuited to the persuasive tactics of selling, she returned to Mississippi to earn a living, briefly, as a writer for a local radio station and as a contributor of society news to the Memphis *Commercial Appeal.*

Then, a full-time job as a publicity agent for the state office of the Works Progress Administration, a counter-Depression project of the New Deal, gave Miss Welty the opportunity to travel throughout Mississippi's eighty-two counties. Since she had grown up in a sheltered home, as she soon began to realize, she was seeing her native land really for the first time. Intensely fascinated, troubled at times but full of high spirits, she took hundreds of snapshots of the people, most of them blacks, and of places around her, using mainly an inexpensive Kodak and making her own prints in the kitchen at home at night.

Decades later, in 1971, Miss Welty chose a hundred of her pictures for publication in *One Time, One Place: Mississippi in the Depression/A Snapshot Album* (Random). More than "a record of fact," as she called them, her largely photographic studies have the value of serving, along with her foreword to the book, to throw light on her objectives as a writer of fiction. "I learned quickly enough when to click the shutter," she explained, "but what I was becoming aware of more slowly was a story-writer's truth: the thing to wait on, to reach there in time for, is the moment in which people reveal themselves. You have to be ready, in yourself; you have to know the moment when you see it. . . .In my own case, a fuller awareness of what I needed to find out about people and their lives had to be sought for through another way, through writing stories. But away off one day up in Tishomingo County, I knew this, anyway: that my wish, indeed my continuing passion, would be not to point the finger in judgment but to part a curtain, that invisible shadow that falls between people, the veil of indifference to each other's presence, each other's wonder, each other's human plight."

Possibly it was by coincidence that Eudora Welty's photographs of Mississippians were exhibited for the first time, at New York's Lugene Gallery, during the same year, 1936, in which the little magazine *Manuscript* published her first short story. "Death of a Traveling Salesman" recounts the last day in the life of a lonely, ill, and frightened shoe salesman who loses his way in a desolate rural area of Mississippi; before he succumbs to a heart attack, something happens to bring him a fleeting realization of how little he has understood about himself and others. That story was among the seventeen—previously published in the *Southern Review,* the *Atlantic Monthly,* and other magazines—that appeared in Miss Welty's first collection of short stories, *A Curtain of Green, and Other Stories* (Doubleday, 1941), for which Katherine Anne Porter wrote an appreciative and encouraging introduction.

A second edition of *A Curtain of Green* came out in 1969, but after three decades fewer than 7,000 copies of the book had been sold. Like "Death of a Traveling Salesman," however, many of the stories in that collection of small classics have become well known through their inclusion in anthologies and, as exemplars, in college textbooks on fiction writing. They include "Powerhouse," "The Petrified Man," "Why I Live at the

P.O.," "Keela, the Outcast Indian Maiden," and "A Worn Path." For the last-named story Miss Welty won in 1941 the first of her six O. Henry Memorial Contest awards.

In an essay for *Contemporary American Novelists* (1964, edited by Harry T. Moore) Marvin Felheim made an analysis of "A Piece of News," one of the stories in the first collection, that applies to much of Eudora Welty's early work: "Related with a powerful restraint and with a compassionate humor, the story is a model of method: first her camera-like eye . . . sees and records with precision the surface reality; then, by the inclusion of lights and shadows and by the arrangement of the details, the author manages to suggest the poetic depths which underlie and surround the human condition." Less enthusiastic about her handling of the novel form, Felheim called *The Robber Bridegroom* (Doubleday, 1942) "ephemeral and overextended." It is a fairy-tale novella set in Mississippi in 1798 and abounding in myth, fantasy, and legends of the Natchez Trace, the old road from Nashville to Natchez that was heavily used by traders in the early nineteenth century. *The Robber Bridegroom* has been successfully adapted for the musical stage by Alfred Uhry and Robert Waldman.

A sense of the unreal pervades another of Miss Welty's narratives about the Natchez Trace, "First Love," based on an incident involving Aaron Burr in 1807. In that beautifully crafted story sensuous images create a dream-like atmosphere and lend symbolic enrichment to the historic episodes of the plot. But for all her characteristically painstaking attention to details of time and place, Miss Welty's object here, as in so much of her writing, is the scrutiny of emotions, in this instance the feelings particularly of a deaf boy in his encounter with Burr. "First Love" is one of the eight stories in *The Wide Net, and Other Stories* (Harcourt, 1943), all of which probe such dilemmas of human relationships as man's sense of separateness and need for love.

The mystery of the inner life, again, is the theme of Eudora Welty's first full-length novel, *Delta Wedding* (Harcourt, 1946), a nostalgic view of an old, large Southern family on a Mississippi plantation as they prepare for the marriage of a daughter to an overseer. The interplay of the members of the family in their fading way of life is seen through the eyes of an impressionable young visiting cousin. Miss Welty's technique, however, allows for shifting points of view, partly through her grasp of the rhythms and nuances of Southern speech, earlier apparent in her comic and ironic "The Petrified Man" and other short stories. "I find it difficult to determine how much of my distaste for . . . *Delta Wedding* is dislike of its literary manner and how much is resistance to the culture out of which it grows and which it describes so fondly," Diana Trilling commented in the *Nation* (May 11, 1946). In his review for the *New Yorker* (May 11, 1946), however, the Southern novelist Hamilton Basso described *Delta Wedding* as a regional book "in the same way as Gogol's *Dead Souls* is regional" and claimed for it "some of that same universal quality."

Felheim, too, has called attention to the universality in *The Golden Apples* (Harcourt, 1949), a group of linked stories about people in an imaginary Mississippi Delta small town named Morgana. As Felheim has pointed out, "Morgana is all the world, both in time and space." Although Miss Welty's use of symbols, myth, and literary references may increase the obscurity of the stories for some readers, it greatly extends their implications. Similarly, she sometimes takes the risk of seeming to be cryptic by extracting significance from the trivial and commonplace in creating mood, for instance, in heightening the poignancy of a hopeless meeting of the estranged young couple in "The Whole World Knows": "There in the flower beds walked the same robins. The sprinkler dripped now. Once again we went into the house by the back door. Our hands touched. We had stepped on Tellie's patch of mint. The yellow cat was waiting to go in with us, the door handle was as hot as the hand, and on the step, getting under the feet of two people who went in together, the Mason jars with the busy cuttings in water—'Watch out for Mama's—!' A thousand times we'd gone in like that. As a thousand bees had droned and burrowed in the pears that lay on the ground."

Two other aspects of Miss Welty's art, her humor and her infallible command of small town Southern idiom, are combined in *The Ponder Heart* (Harcourt, 1954), where they confirm the originality and versatility promised in some of her short stories. In her garrulous first-person-singular narrative about her eccentric Uncle Daniel Ponder, Edna Earle Ponder "gives everything away" with an innocent generosity almost matching that of her beloved uncle, whose open-heartedness compensates for his rather empty head. Miss Welty's compassionate and enormously funny novelette was adapted for the stage by Joseph Fields and Jerome Chodorov and was warmly praised by the critics when it was produced on Broadway in February 1956.

Before appearing in book form, *The Ponder Heart* had been published in the December 5, 1953 issue of the *New Yorker*, a magazine to which she has contributed considerable work, mostly fiction, including "Kin" and some of the other stories collected in *The Bride of the Innisfallen* (Harcourt, 1955). Three of the seven stories in that book have settings outside the South. For almost fifteen years, from the mid-1950's to the late 1960's, Miss Welty published little, only a few short stories, some literary criticism, and a witty children's book, *The Shoe Bird* (Harcourt, 1964), expressive of her delight in words and birds. During a long period of reflection and private ordeal over the terminal illness of her mother, she worked from time to time on two powerful novels for which even her most faithful followers admitted themselves scarcely prepared.

As she herself has acknowledged, Eudora Welty is by inclination a short story writer, who writes novels as if "by accident." The longest of her novels, the 436-page *Losing Battles* (Random, 1970), began as a short story and developed into an epic dramatic comedy about a reunion of a proud, impoverished family of rural northeast Mississippi, not the Delta this time, during the Depression. It is dramatic in that narration is achieved almost entirely through dialogue; and as James Boatwright explained in the New York *Times Book Review* (April 12, 1970), "It is a comedy that takes no easy liberties, that presents characters without fake compassion or amused condescension, a comedy that releases, illuminates, renews our own seeing, that moves in full knowledge of loss, bondage, panic and death." Miss Welty's concern is again man's inherent inner duality, his losing battles in the clash—as Boatwright put it—"between our desires for love, safety, blind acceptance, communion, and our equally strong desires for separateness, danger, clear knowledge and individual and primal joy."

Fewer than 200 pages in length, *The Optimist's Daughter* (Random, 1972) was also conceived as a short story and was first published in briefer and somewhat different form in the March 15, 1969 issue of the *New Yorker*. Miss Welty has said that it is her first piece of writing that contains direct autobiographical information: the mother in the story, Becky, the West Virginia wife of the self-termed optimist, Judge McKelva, is based on the author's own mother. The setting of the novel is, mainly, a present-day Delta town where the old civilities—and snobbishness and privilege—collide head-on with the vulgarities and materialistic values of outside sources of new energy. Many other forms of confrontation and their meaning, such as death and love and the burdens and consolations of kinship, are examined in *The Optimist's Daughter*, of which Walter Clemons wrote in *Newsweek* (May 22, 1972), "It's one of the best things she has ever done . . . as profoundly imagined as it is modestly told. It has the gleam of permanence." The novel won the 1973 Pulitzer Prize for fiction.

Some reviewers of Miss Welty's early work deplored what they considered her addiction to "the Southern grotesque." Other, later reviewers complained of her being overly subtle and indulging in "preciousness." Her fiction has also been criticized for a lack of comment on social issues like racial justice. In an article in the *Atlantic Monthly* (October 1965), "Must the Novelist Crusade?" in which she defended the integrity of her fellow Mississippian William Faulkner, she also answered criticism against herself by distinguishing the purpose and methods of a novelist from those of a crusader. "Passion is the chief ingredient of good fiction," she wrote. ". . . But to distort a work of passion for the sake of a cause is to cheat, and the end, far from justifying the means, is fairly sure to be lost with it. . . . To be able, to be ready, to enter into the minds and hearts of our own people, all of them, to comprehend them (us) and then to make characters and plots in stories that in honesty and with honesty reveal them (ourselves) to us, in whatever situation we live through in our own times: this is the continuing job."

In her *Atlantic* essay Miss Welty showed a high regard for the author of *A Passage to India*, E. M. Forster. Elsewhere she has named as her favorite writer Jane Austen, whom, in fact, she resembles both in her acumen and in her ability to absorb a reader in seemingly banal intimate social situations. Among the other authors she admires are John Donne, William Butler Yeats, Elizabeth Bowen, Virginia Woolf, and Ross Macdonald and certain other writers of mystery stories. During part of the World War II period Miss Welty worked as a staff reviewer on the New York *Times Book Review*. For years, unable to live on the income from her writing, she lectured at several American colleges and universities, held the William Allan Neilson Professorship at Smith and the Lucy Donnelly Fellowship at Bryn Mawr, and was among the lecturers at the Conference of American Studies at Cambridge University in England.

Eudora Welty was elected to the National Institute of Arts and Letters in 1952 and to the American Academy of Arts and Letters in 1971. Her awards, in addition to the Pulitzer Prize, include the William Dean Howells Medal of the American Academy in 1955 for *The Ponder Heart* as the most distinguished American fiction for the period from 1950 to 1955; the Creative Arts Medal for Fiction from Brandeis University in 1966; the Edward MacDowell Medal in 1970 as "one of the most remarkable novelists of our times"; and the Gold Medal for Fiction of the National Institute in 1972.

Just as Faulkner had, Miss Welty has remained close to the sources of her fiction. She lives in the brick house that her parents built in Jackson in the 1920's, keeping the garden that she and her mother had cultivated together for many years. Cooking and seeing friends occupy much of her time when she is not reading or writing. In his New York *Times Book Review* article Walter Clemons described her at their first meeting: "a tall, plain, gray-haired lady with bright blue eyes and a droll, shy smile for an arriving visitor she's never seen before." Paying tribute to her on May 2, 1973, a day he had proclaimed Eudora Welty Day, Governor William L. Waller of Mississippi urged the residents of his state to turn or return to her work to "find a high sense of comedy, intense tenderness, skilled characterization, and deeper insights into themselves and others."

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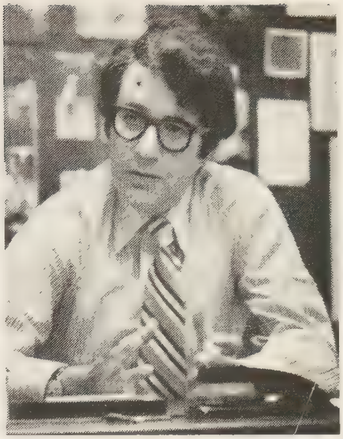
WESTIN, AV(RAM ROBERT) (äv)

July 29, 1929- Television producer
Address: b. ABC News, 7 W. 66th St., New York 10023



AV WESTIN

"Television news is part of show business," Av Westin, the executive producer of the *ABC Evening News,* said recently. "As long as show business techniques can be used to convey information without distorting it, I believe it is perfectly all right." A veteran journalist with over twenty-five years of experience in commercial and public television news broadcasting, Westin worked for CBS and for the *Public Broadcasting Laboratory* before joining ABC in 1969. By late 1972 his journalistic innovations had boosted the nightly newscast's average audience by nearly 50 percent to about 10,700,000 viewers. "We are not the New York *Times* of television," he once told an interviewer. "We are the television news program of television. Our judgments are based on the criteria that TV demands and the advantages TV can give us."

As director of the network's television documentaries, a post he has held since May 1973, Westin has spearheaded ABC's significant advances in investigative journalism. His precedent-shattering *ABC News Close-up* series, which Marvin Barrett, the director of the respected Alfred I. duPont-Columbia University Survey of Broadcast Journalism, has described as the "most outspoken" and "consistently courageous" documentary series since Edward R. Murrow's legendary *See It Now,* earned, in its first year, four major broadcasting awards. Westin also conceived the acclaimed *Action Biography* series and *Americans All,* prime-time "mini-documentaries" featuring outstanding representatives of ethnic minorities. In July 1975 William Sheehan, the president of ABC News, announced that Westin was giving up a vice-presidency in the news department to "devote full time to creative aspects of the evening news show and documentaries." Westin retained his executive post, however.

The only son of Elliot Westin, a baking company executive, and Harriet (Radin) Westin, Avram Robert Westin was born in New York City on July 29, 1929. After his parents' divorce, he was raised by his grandmother. The pair moved frequently around the city, often "one jump ahead of the rent collector," according to Westin. Upon graduating from the Bronx High School of Science in 1946, he enrolled in the premedical program at New York University. He eventually switched his major to English and received his B.A. degree in 1949. He later attended Columbia University on a CBS fellowship, earning an M.A. degree in Russian and Eastern European studies in 1958.

Shortly after his graduation in 1949, Westin, who had worked as a mail boy and copyboy for CBS Radio during his summer vacations, joined the CBS network as a news writer. Hardworking and aggressive, Westin advanced rapidly, serving successively as the news editor of the *CBS Morning News,* director of the *Good Morning Show,* the *CBS Six O'Clock Report,* and the *CBS Morning News,* and producer of the network's special programs unit. Then, in 1959, he was named producer of the monthly television documentary series, *CBS Reports.* Among the many prime time documentaries produced under his direction were *Biography of a Missile* (1959), the life history of a missile from the drawing board to the firing range; *The Freedom Explosion* (1960), a study of Nigeria's first popular election; *Trujillo: Portrait of a Dictator* (1960), a candid look at life in the Dominican Republic under Generalissimo Rafael Leonidas Trujillo Molina; and *Who Speaks for the South?* (1960), an examination of public school integration in Atlanta, Georgia. For *The Population Explosion* (1960), a frank report on the controversial topic of birth control, Westin earned a George Foster Peabody award, an Emmy, and the Albert Lasker medical journalism award. After three years as CBS's chief European producer, he returned to the *CBS Morning News,* as its producer, in 1963. Two years later, he was named executive producer in charge of coverage of special events, such as national elections and space flights.

In February 1967 the Board of Trustees of Columbia University approved a two-year, experimental, coast-to-coast series of noncommercial public affairs television programs. Financed by a $10,000,000 grant from the Ford Foundation, the series, which was to be called the *Public Broadcasting Laboratory (PBL),* was offered as an alternative to the plan proposed by the Carnegie Commission on Educational Television. (After making a study of noncommercial television, the Carnegie Commission had recommended local autonomy in educational broadcasting.) As devised by Fred Friendly, the inventive television news producer formerly with CBS News, *PBL* was to be "a practical demonstration" of public television's potential. To execute his program, Friendly hired Av Westin as the executive director and producer. Westin outlined *PBL's* "limitless" programming possibilities to Barbara

Delatiner in an interview for *Newsday* (February 8, 1967): "Everything we do will have a news peg. But we're going to redefine news to mean things that are of interest to or important for people to know." Because he could draw on the combined talents and facilities of universities, local educational stations, and NET, Westin was convinced that *PBL* could equal, and perhaps exceed, the capabilities of the commercial networks.

The first *PBL* program, which focused on the lack of communication between blacks and whites in the United States, included a psychological dissection of a vocal confrontation between white and black panelists; a study of the mayoral races in Cleveland, where blacks were major candidates, and in Boston, where the white antibusing backlash was an important campaign issue; and the Negro Ensemble Company's "whiteface" production of Douglas Turner Ward's *Day of Absence*, a satirical look at the trials of a Southern white community suddenly deprived of its black servants. Broadcast on November 5, 1967, the show generated little public response and Westin himself gave it a "C-plus." Other first-season programs tackled such disparate subjects as automobile safety, alcoholism, prenatal care, the black Vietnam veteran, euthanasia, organized religion, and image-making in national elections. The flexible magazine format also featured experimental films and unconventional drama, occasionally interspersed with "anti-commercials" for cigarettes, inflammable bedding, and guns.

Slotted opposite the highly rated *The Smothers Brothers Comedy Hour*, *PBL* failed to attract the anticipated audience. Some critics unfavorably compared *PBL* to the slick, expensive productions of the commercial networks; others grumbled that *PBL* was not even living up to its name. "Few who joined in this experiment show any willingness to do experimental work," Lawrence Laurent complained in the Washington *Post* (November 23, 1967). "The techniques have been conventional or . . . ordinary." In an interview for *Newsday* (March 25, 1968), Westin conceded to Murry Frymer that the enthusiastic *PBL* staff had "overestimated" its ability to "find something new" every week. "I think we'll end up with six really great [shows] and four or five real bombs and the rest standard or ordinary," he added.

Relieved of administrative chores when *PBL*'s cumbersome internal structure was reorganized in June 1968, Westin concentrated on program development. The second *PBL* season, cut from forty segments to twenty-five, emphasized in-depth analyses of such timely subjects as South America's explosive political problems and an individual's right to privacy. In addition, Westin commissioned documentaries by Jean-Luc Godard, Jonas Mekas, Ricky Leacock, and Fred Wiseman. Although the series won several major broadcasting awards, including an Emmy for *Crisis in the Cities* (1968), Westin was dissatisfied. "It was a very dark period," he recalled, as quoted in *Broadcasting* magazine (November 4, 1974). "I was the wrong person for the job [but] it broke me out of the CBS mold, where I wouldn't have had these chances to innovate." After his *PBL* contract expired in March 1969, he joined the ABC network as the executive producer of the *ABC Evening News* and the *ABC Weekend News*.

Hired to give a "radically different" look to ABC's moribund network newscast, which habitually trailed in the national ratings race then dominated by the enormously popular *Huntley-Brinkley Report*, Westin conceived the nightly news program as "an illustrated headline service." To attract and hold the viewers' attention during the traditional dinner hour time slot, he organized the news line-up into five segments of three or four related stories. Eye-catching, colorful graphics—a red, upraised fist for student demonstrations, a cash register for consumer affairs—and "key words" projected behind the anchorman emphasized the overall theme of each segment. For variety and pacing, he switched deftly from anchormen to newsmen in the field to filmed reports. He encouraged ABC correspondents to investigate areas not usually covered by television, such as medicine and ecology. Furthermore, he assigned the nightly commentary, then parceled out among twenty-odd non-staff commentators, to Howard K. Smith, one of the program's two anchormen. In a brilliant coup, Westin wooed Harry Reasoner, the versatile veteran reporter, from CBS News to serve as Smith's co-anchorman.

Appreciating the built-in time limitations, Westin stressed brevity and clarity in news reporting. (After subtracting time for commercials, network promotions, and the fifty-five second introduction listing the top stories and correspondents, the newscast is precisely twenty-one minutes and fifty seconds long.) ABC News reports, deliberately edited "short," seldom ran more than two minutes. "Television can function best when it is regarded by its viewers as an important yet fast adjunct to the newspapers," he explained to John J. O'Connor in an interview for the New York *Times* (November 12, 1971). "I know what we have to leave out, and if people do not read newspapers, news magazines, and books, they are desperately uninformed." Although Westin holds that time is "the single most important factor" in the production of a television news broadcast, he lists satellite availability, long-line coaxial cable transmission facilities, affiliated stations' capabilities, airline schedules, expense, and even the weather as other factors affecting the news line-up. By the end of 1971, the *ABC Evening News*'s audience share had jumped to 20 percent, up from 12 percent in 1969. Because of the strong lead-in from *Eyewitness News*, the highly rated local newscast, the network news often edged ahead of the *NBC Nightly News* in the New York City metropolitan area ratings. Nevertheless, Westin did not expect to surpass the *CBS Evening News*. "CBS and Cronkite are like God and mother," he once remarked. "They're unbeatable."

In addition to his considerable responsibilities as the executive producer of the network's newscasts, Westin produced and wrote the critically acclaimed ABC News special *Heroes and Heroin* (1971), an unflinching examination of the widespread heroin addiction among servicemen in Southeast Asia. Recognizing in Westin the qualities of a first-rate, no-nonsense investigative journalist, network officials named him ABC News vice-president and director of television documentaries in May 1973. "Our goal is to investigate, inform, and, where required, to expose, in the best tradition of responsible journalism," Westin said shortly after his appointment. "We plan to move the 'documentary' aspect of television news closer to the hard-news core of electronic journalism."

Vigorously supported by the network, Westin initiated *ABC News Close-Up*, a prime time series of hard-hitting investigative reports on narrowly defined subjects. To research and produce the *Close-Up* programs, he assembled a production staff of such dedicated professionals as Marlene Sanders from the network's stable, Martin Carr from CBS, Pamela Hill from NBC, and Brit Hume, an associate of muckraking columnist Jack Anderson. For *Close-Up*'s first season, Westin selected twelve topics from a list of thirty-two research projects. Among the programs broadcast under the *ABC News Close-Up* banner were *Food—Green Grow the Profits* (1973), an investigation of agribusiness; *Women in Prison* (1974), an inside look at the "best" women's prisons in the United States; *Oil: The Policy Crisis* (1974), a history of the relationship between the oil industry and the government; *The Culture Thieves* (1974), a detailed examination of the international market for plundered antiquities; and *The Right to Die* (1974), an exploration into the medical determination of death.

Of the twelve programs, *ABC News Close-Up on—Fire!*, produced by Pamela Hill and written by Miss Hill and Jules Bergman, the network's science editor, generated the widest viewer interest. Originally broadcast on November 29, 1973, the program graphically documented the failure of government and industry to protect the public from inflammable consumer products. Cited by the Cleveland *Plain Dealer* as the "best program of its kind ever aired," the program won a number of awards, including Emmys for outstanding documentary program achievement and outstanding achievement in news and documentary directing. A follow-up report, telecast on June 12, 1974, outlined the steps taken by manufacturers and by the government to reduce the hazards.

Characterized by painstakingly researched case histories, tight, merciless close-ups, and pointed, often leading questions, the *Close-Up* series won critical praise for its "hard-nosed," "revealing," and "encouragingly tough" reporting. In its second season, twenty-six *Close-Ups* focused on such diverse subjects as the Internal Revenue Service, inflation, children's health care, the Central Intelligence Agency, and the dangers of amateur athletics. Westin is justifiably proud of *Close-Up*'s record for accuracy and fairness. "*Close-Up* has demonstrated that fairness and balance . . . are no impediment to investigative journalism," he told Barbara Haddad Ryan in an interview for the Denver *Post* (June 18, 1974). "Being fair by seeking out both sides does not mean we have to be pussycats, rolling over with our paws in the air."

Westin resumed his post as executive producer of the *ABC Evening News* in February 1975. During his absence, the program's audience share had slipped from 24 percent to 20 percent. (The CBS and NBC network newscasts averaged about 27 percent.) In a three-page, single-spaced staff memo issued shortly after his return Westin called for brighter writing, tougher interviews, and more "life-style stories—trends, foibles, music, movies, books, improvements, scientific triumphs, and pure emotional tales." He also asked his correspondents to stress the significance of a news story. Because he considered the economy to be of paramount importance to the average viewer, he hired Dan Cordtz, an economist and former editor of *Fortune* magazine, to do a nightly economic analysis and began a thrice-weekly, consumer-oriented feature, "Living and Coping." To dramatize coverage of the rapidly deteriorating situation in Southeast Asia, he advised his reporters to concentrate on the plight of individuals. After experimenting with two anchormen for several years, Westin abandoned the format. On September 8, 1975 Harry Reasoner took over as the sole anchorman, with Howard K. Smith acting as resident pundit.

Slim and trimly built, Av Westin stands five feet eleven inches tall and weighs 160 pounds. He has gray eyes and stylishly cut black hair. Although he has little time for recreation, he enjoys painting toy soldiers and reading. On May 17, 1970, he married Kathleen Lingo, a psychological tester in family therapy. He has one son, Mark, by his marriage to Sandra Glick Westin, which ended in divorce in 1969. The Westins live in New York City and vacation at their twenty-six-acre farm in the Berkshires, where they keep some 60,000 honeybees.

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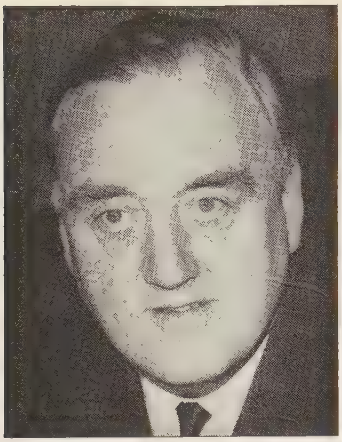
WHITELAW, WILLIAM (STEPHEN IAN)

June 28, 1918- British political leader
Address: b. House of Commons, London SW 1, England; h. Ennim, Penrith, Cumberland, England

"If the hangers, the floggers and the immigrant bashers ever get the upper hand, the Conservative



WILLIAM WHITELAW

party is finished," William Whitelaw once remarked, as quoted by the London *Observer* (March 26, 1972). "And I see it as part of my business to see that they don't get the upper hand." As Great Britain's Minister of Employment and as Secretary of State for Northern Ireland, Whitelaw has earned acclaim for his talents as a persuader, mediator, and negotiator. When, after sixteen years as a Conservative Member of Parliament, Whitelaw was assigned the task of bringing peace to strife-torn Ulster, it was widely believed that the job would bring about his political, if not physical, death. But Whitelaw, in less than two years, not only calmed bitter hatreds enough to establish relative peace but also created a government in Northern Ireland in which, for the first time, the Catholic minority shared power with the Protestant majority. As one political commentator observed in the London *Times*, Whitelaw was the "only English politician since the Earl of Essex to be thrown into the Irish bog and to emerge from it not only with credit but with a shining reputation."

Despite national Labour victories in the February and October 1974 elections, Whitelaw continued to hold his seat in the House of Commons for Penrith and the Border. Disgruntled by their party's showing, Tory backbenchers urged Whitelaw to assume the party leadership, but he continued to support former Prime Minister Edward Heath until he stood down after losing the contest for party leadership to Mrs. Margaret Thatcher on the first ballot. On February 4, 1975 Whitelaw announced his second-ballot candidacy in the interest of party unity. One week later, he lost the party election to Mrs. Thatcher by sixty-seven votes. He remains chairman of the Conservative party, a post he assumed in June 1974.

William Stephen Ian Whitelaw was born in Edinburgh, Scotland on June 28, 1918 into a prominent Scottish family whose traditions included political involvement and military service. The family fortune, which is based on mining, shipping, and railway interests, was originally accumulated by Whitelaw's great-grandfather, a shrewd businessman who developed the mineral resources of southwestern Scotland. Badly wounded in World War I, Whitelaw's father, W. A. Whitelaw, died of influenza during the 1919 epidemic. After his father's death, the boy was raised by his mother and by his paternal grandfather, a landowner, Member of Parliament for Perth, Scotland from 1892 to 1895, and chairman of the London and North-Eastern Railway Company.

At his grandfather's insistence, Whitelaw attended Winchester College, one of the best public schools in England, and Trinity College, Cambridge. He is remembered by his masters at Winchester for his common sense, which, as one former teacher told a reporter for the London *Observer* (March 26, 1972), was "unspoilt . . . by premature intellectualism." Excelling at Cambridge in athletics rather than in scholarship, Whitelaw easily won his "blue" in golf and eventually captained the golf team. In 1939 he graduated from Cambridge with a second-class degree in history and a third-class degree in law.

Immediately after his graduation Whitelaw joined the Scots Guards on an emergency commission. A tank officer with the Guards' armored division in Normandy, he won the Military Cross. In 1944 his tank squadron was surrounded on a hill in Normandy, and eleven of his sixteen tanks were destroyed in the battle. The next day he and the regimental padre returned to the site to recover the bodies. "I don't think either of us will ever forget," he recalled to Terry Coleman in an interview for the Manchester *Guardian* (July 31, 1973). "One remembers that as a scene." Intending to follow a military career, Major Whitelaw remained in the Guards as a staff officer in Palestine. Dissatisfied with the peacetime army, he resigned his commission in 1947 to take up farming on a 200-acre estate near Penrith, Cumberland in north England.

In 1947 Whitelaw was asked to stand as the Conservative candidate for the solidly Labour parliamentary seat of East Dunbartonshire. Out of curiosity he accepted the challenge and, much to his surprise, came within 3,000 votes of winning the election. Other of his campaigns in the early 1950's were equally unsuccessful, but in 1955 he finally won the seat of Penrith and the Border. During the next fifteen years Whitelaw advanced through the ranks of the Conservative Party hierarchy, attracting little public notice because he spent much of his time on the backstage business of party management. One of the most skillful conciliators in British politics, he was parliamentary private secretary to the Chancellor of the Exchequer from 1956 to 1958, assistant government whip from 1959 to 1961, and Lord Commissioner of the Treasury from 1961 to 1962.

In the mid-1960's Whitelaw gradually assumed the leadership of the liberal wing of the Conservative Party. As the parliamentary secretary to the Minister of Labor, he resisted repeated attempts to make unofficial strikes illegal and opposed the imprisonment of the strikers. From 1964 to 1970, under the Labour government of Prime Minister Harold Wilson, he was chief Opposition whip. As such, he became one of Edward Heath's closest friends and advisers. According to the London *Observer* (March 26, 1972), "It was Whitelaw more than anyone else who kept Heath in good heart" during those difficult years.

After the June 1970 elections returned the Tories to power with Heath as Prime Minister, Whitelaw was named to the Cabinet as Lord President of the Council and Leader of the House of Commons. During his twenty-one months in that important legislative post, he won increased respect from his colleagues for his ability to promote the Conservative party's interests without unduly alienating the Opposition. Among the major legislative victories attributed to Whitelaw's adroit management were the passage of the labor-management relations bill, the overwhelming approval of British membership in the European Economic Community, and the establishment of direct rule over Northern Ireland.

In an attempt to end the bloody, fratricidal strife between the Protestant majority and the Catholic minority, Heath appointed Whitelaw Secretary of State for Northern Ireland on March 24, 1972. At the same time the Prime Minister suspended the provincial government of Northern Ireland, headed by Prime Minister Brian Faulkner, for one year, transferring executive and legislative authority to Westminster. Whitelaw had no illusions whatsoever about his assignment. "I decided that I'd been given an appalling job and I'd do my best at it," he told Terry Coleman. "Never did it occur to me whether I would succeed or not. . . . If I'd refused it, even if [the refusal] had never become public, and I'd seen someone else struggling with it, how would I have felt that I had not the courage to take it when offered it? And I don't think you can live with that sort of thing."

In Belfast, Whitelaw adopted a policy of conciliation. As he explained to reporters in a press conference shortly after his arrival in the beleaguered city, his first task was to convince Catholics and Protestants alike of his sincerity and impartiality and "to wean men and women of moderate opinion away from the terrorists and extremists" of both factions. "The sooner terrorism and violence ends, the sooner can internment end," he continued. "That is my policy and I stand by it." To erode Catholic support of the outlawed Irish Republican Army (IRA), he released hundreds of Catholics who had been interned without trial on suspicion of being terrorists, lifted a ban on demonstrations, and released a long-suppressed government report on the origins of the strife in Ulster.

"I am trying my best . . . to create a new climate in which men and women of goodwill get together with me to work out the answer," Whitelaw told newsmen in May 1972. "I have to persuade, cajole, encourage people who, though not without goodwill, are lacking in trust. Though I have repeatedly pledged that the British government will not let them down, many find it hard to believe . . . that what I say, I mean." Later that month he invited seven Protestants and four Catholics, including the chairman of the Central Citizens' Defense Committee of Belfast, to serve as his Cabinet.

Despite that heartening sign of progress, the situation remained volatile. Dismayed by Whitelaw's concessions, which they saw as pro-Catholic, militant Protestants demanded that the British army invade barricaded sections of the Catholic ghettos known as "no-go areas," but Whitelaw, hoping to preserve a shaky two-week-old truce and fearing IRA reprisals, refused. After eleven Belfast residents were killed by IRA bombs on July 21, 1972, a date that came to be called "Bloody Friday," however, he ordered the troops to begin search-and-arrest operations in the Catholic districts of Ulster. "The situation made it absolutely inevitable that the security forces should be able to move freely throughout all the areas of Northern Ireland," he insisted at a press conference at Stormont Castle, the traditional office of the Protestant Unionist prime ministers who had governed Ulster for more than fifty years.

At a three-day conference on the political future of Ulster in September 1972, Whitelaw listened to the diverse demands of the Unionists, the Catholic Social Democratic and Labor party, and the nonsectarian Alliance party. (Several other parties boycotted the meeting.) On October 30 Whitelaw released a thirty-seven-page green paper outlining his recommendations. Entitled *The Future of Northern Ireland*, the document guaranteed the Catholic minority "an effective voice and a real influence" in government and, while pledging that the province "must and will remain part of the United Kingdom for as long as that is the wish of the people," the green paper included reorganization of certain common interests between Northern Ireland and the Republic of Ireland.

On March 20, 1973 the British government issued the *Northern Ireland Constitutional Proposals*, a white paper that spelled out a compromise program for the reestablishment of an autonomous government in Ulster. Largely written by Whitelaw, it provided for an eighty-member assembly with limited authority, established an equitable election procedure to ensure adequate Catholic representation, and vested executive power in a Cabinet comprised of both Catholics and Protestants. The paper also included a new charter of human rights to guarantee freedom from discrimination. On the touchy issue of Irish reunification the document called for a conference between representatives of Northern Ireland and the Republic of Ireland to investigate possible areas of cooperation. In his presentation to the House of Commons, Whitelaw acknowledged that his plan "cannot meet all the wishes of any one section of the community." Nevertheless, he said, "It is a reasonable deal for reasonable people. The unreasonable will always find reasons why it will fail. They will say that the power-sharing won't work. I say that it must work."

As Whitelaw expected, neither the Catholics nor the Protestants were wholly satisfied with the proposals. Although the militants of both camps totally rejected the paper, moderates cautiously approved the program. Bernadette Devlin, the militant Irish nationalist, complained about the white paper's "151 loopholes" and Reverend Ian D. Paisley, a leading spokesman for the Protestants, called it "a great disappointment." Brian Faulkner, on the other hand, applauded the "strong, constructive proposals."

After several delays and disagreements, the newly elected assembly selected a bipartisan executive council headed by Faulkner. The election of the power-sharing council was considered by many observers to be both a personal and a political victory for Whitelaw. "It's a start and a good start," the secretary told the Commons on November 22, 1973, "but I think there's a very long way to go before we can be sure that what is a very new kind of political effort will succeed."

Faced with a work slowdown by transit workers, slowdowns and job actions by coal miners, electrical engineers, railwaymen, and other workers in the midst of a severe energy shortage, Heath named Whitelaw Minister of Employment on December 2, 1973 to succeed Maurice Macmillan. The new minister defended the Conservative government's austerity measures, reluctantly instituted to conserve dwindling fuel reserves, before the House of Commons in January 1974. "It had nothing to do with putting pressure on anyone, nothing to do with confrontation, and certainly nothing to do with a deliberate attempt to cut people's living standards," he argued in support of the three-day work week. In an effort to avoid "trench warfare" with the unions, Whitelaw met repeatedly with labor leaders and management officials to avert a nationwide miners' strike and asked the Pay Board to reconsider the miners' wage demands.

In February 1974 Heath ordered Parliament dissolved and called for a general election. Challenged by Labour candidate David Weedall for his Penrith and the Border seat, Whitelaw conducted a strenuous campaign. On a "walkabout" through Darlington, a traditional Labour stronghold, he warned the voters that the Labour party's plan to abandon wage controls was an "incredibly irresponsible" proposal. "Surely the Labour party realizes that no one can wave a magic wand to banish world prices away," he reasoned. At other campaign rallies, Whitelaw maintained that his party's "working incomes and prices policy backed up by the force of law" was preferable to Labour's alleged "social contract" with unions to restrain wage increases. "Wilson is playing with words in the hope of escaping from the harsh realities of life," he told a crowd of supporters in Oxford shortly before the election on February 28. Although the Conservatives lost the election, Whitelaw not only retained his seat but also increased his majority by nearly 4,000 votes. As the Opposition spokesman for employment, he continued to defend the Conservatives' prices and incomes policy as the best way to fight inflation without causing unemployment.

On June 12, 1974 Whitelaw was appointed chairman of the opposition Conservative party to replace Lord Carrington, who resigned after two years in the post. The new party chairman remained in the shadow Cabinet after his appointment but relinquished his duties as the Opposition's employment spokesman to devote his energies to reshaping the Conservative party's image before the next general election. Whitelaw attacked the Labour government's plans for increased state control of the economy. In a speech to the Association of Conservative Clubs meeting in Blackpool on June 22, 1974 he warned "It would be a tragedy if once again Conservatives were to vote Liberal and bring about in the process the destruction of private enterprise and the freedoms which have long been basic to our way of life."

William Whitelaw, known as "Willie" to the British voters, stands six feet tall and weighs about 220 pounds. He has gray hair, bushy dark eyebrows, and is invariably described as "sad-eyed." "He has . . . a rumpled warmth about him," a correspondent wrote in *Time* (December 17, 1972). "His suits never hang quite right, and his booming voice sometimes takes on a pained edge, as if its owner were mortally wounded. The overall effect is immensely winning." An amiable and convivial man who is known for his sense of humor, Whitelaw enjoys pub-crawling with political journalists. For recreation he listens to the operettas of Gilbert and Sullivan, goes shooting, and golfs. Considered the best political golfer since Prime Minister Arthur J. Balfour, he golfs regularly at the Royal and Ancient Golf Club, St. Andrew's. Whitelaw married Cecilia Doriel Sprot in 1943. They have four daughters. The Whitelaws own a country estate in the Lake District, where they raise Charolais cattle, a 4,000-acre farm near Glasgow, Scotland, and a mews flat in the fashionable Knightsbridge section of London. Whitelaw has been made a Companion of Honour by Queen Elizabeth II.

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WIESENTHAL, SIMON (vē'zen-täl")

Dec. 31, 1908- Director of Jewish Documentation Center
Address: b. Bund Jüdischer Verfolgter des Naziregimes, Rudolfsplatz 7, Vienna, Austria; h. Mestrozigasse 5, Vienna, Austria

At the end of World War II hundreds of the Nazis who participated in the systematic murder of 6,000,000 Jews and 5,000,000 Gypsies, Poles, and other "inferior" peoples slipped through the Allied net, many of them by means of O.D.E.S.S.A., the SS contingency escape apparatus. For cautionary more than vengeful reasons—to remind humanity that human nature is actually capable of acts that strain credulity—one of the survivors of the Nazi death camps, Simon Wiesenthal, has dedicated his life to documenting the genocide that occurred in Europe under Hitler and hunting down the perpetrators of that crime who are still at large. "When history looks back," Wiesenthal explains, "I want people to know the Nazis weren't able to kill 11,000,000 people and get away with it."

As founder and head of the Jewish Documentation Center in Vienna, the free-lance Nazi hunter has, usually with the cooperation of the Israeli, Austrian, West German, or other governments, ferreted out nearly 1,000 of the war criminals, including Adolf Eichmann, the administrator of the slaughter of the Jews; Franz Murer, "the Butcher of Wilno"; and Erich Rajakowitsch, in charge of the "death transports" in Holland. Heading Wiesenthal's current most-wanted list are Josef Mengele, the physician who chose the victims to be gassed at Auschwitz, reported to be living in Argentina, and Walter Rauff, believed to be in Chile. According to the latest evidence in Wiesenthal's dossier on Martin Bormann, Hitler's deputy, Bormann killed himself in Berlin in 1945, popular rumors to the contrary notwithstanding. Wiesenthal gives detailed accounts of his grim sleuthing in his memoirs, *The Murderers Among Us* (1967). His other books include *Sails of Hope* (1973), in which he concludes that Columbus was of Jewish origin and that his voyage to the New World in 1492 was actually a search for a new homeland for Europe's persecuted Jews.

The elder of the two sons of Hans and Rapp Wiesenthal, Simon Wiesenthal was born on December 31, 1908, in the Austro-Hungarian town of Buchach, in what is now the Lvov Oblast section of the Ukraine. His father, a prosperous wholesaler in sugar and other commodities, was a reserve officer in the Austrian army. Mobilized at the beginning of World War I, he was killed in action in 1915. During and immediately after the war Lvov Oblast was invaded by competing Russian, Ukrainian, and Polish military forces, among all three of whom anti-Semitism was rife. At one point Mrs. Wiesenthal and her two sons had to flee to Vienna, and at another a saber-wielding Ukrainian soldier "playfully" slashed Simon's thigh, leaving him with a deep, life-long scar.

In 1925 Mrs. Wiesenthal remarried and moved to Dolina, also in Lvov Oblast, where her new husband owned a tile factory. While continuing his studies at the Gymnasium in Buchach, Simon spent his vacations in Dolina. Upon his graduation from the Gymnasium in 1928, he applied for admission to the Polytechnic Institute in Lvov, the major commercial city in Lvov Oblast. Turned away because of quota restrictions on Jewish students, he went instead to the Technical University of Prague, from which he received his degree in architectural engineering in 1932. Settling in Lvov, he opened an architectural office there, specializing in private residences.

SIMON WIESENTHAL

In the purge of "bourgeois" elements that followed the Soviet occupation of Lvov Oblast at the beginning of World War II, Wiesenthal's stepfather was arrested by the NKVD and, eventually, died in prison; his stepbrother, a merchant in Stanisławów, was shot; and Wiesenthal himself, forced to close his business, became a mechanic in a bedspring factory. Later he saved himself, his wife, and his mother from deportation to Siberia by bribing an NKVD commissar, and when the Germans displaced the Russians in 1941 a former employee of his, then serving in the collaborationist Ukrainian auxiliary police, helped him narrowly to escape execution by the Nazis. But he did not escape incarceration. Following initial detention in the Janowska concentration camp, just outside Lvov, he and his wife were assigned to the forced labor camp serving the Ostbahn Works, the repair shop for Lvov's Eastern Railroad.

The Ostbahn Works, according to Wiesenthal, constituted "an island of sanity in a sea of madness." The German director and his deputy, both secretly anti-Nazi, treated the prisoners as decently as possible. At first charged with the task of painting Nazi emblems on captured Russian locomotives, Wiesenthal was soon promoted to draftsman, and as such, he enjoyed a certain degree of freedom within the camp limits.

Meanwhile, early in 1942, at the notorious Wannsee Conference, the Nazi hierarchy formally decided on the "final solution" to the Jewish "problem": annihilation, and throughout occupied Europe a terrifying genocide machine began grinding. In August 1942 Wiesenthal's elderly mother was sent to the Belzec death camp; by September most of his and his wife's relatives were dead; in all, a total of eighty-nine members of both families perished.

Because his wife's blond hair gave her a chance of "passing," Wiesenthal made a deal with the Polish underground. In return for detailed charts of railroad junction points made by him for use by saboteurs, she was provided with false papers identifying her as "Irene Kowalska," a Pole, and spirited out of the camp in the autumn of 1942. She lived in Warsaw for two years and then worked in the Rhineland as a forced laborer, without her true identity ever being discovered.

With the collusion of the deputy director, Wiesenthal himself escaped the Ostbahn camp in October 1943, just before the liquidation of the inmates there. In June 1944 he was recaptured and sent back to Janowska, where he would almost certainly have been killed had the German eastern front not been collapsing under the advance of the Red Army. Knowing they would be sent into combat if they had no prisoners to justify their rear-echelon assignment, the SS guards at Janowska decided to keep the few remaining inmates alive. With thirty-four prisoners (out of an original 149,000), the 200 guards joined the general retreat westward, along the way picking up the entire population of the village of Chelmiec to raise the prisoner-guard ratio to a more plausible level.

Very few of the prisoners survived the westward trek and the subsequent series of winter marches from concentration camp to concentration camp—ending at Mauthausen in Upper Austria—and most of those who did were gravely ill. Weighing less than 100 pounds, and lying helplessly in a barracks where the stench was so strong that even hardboiled SS guards would not enter, Wiesenthal was barely alive when Mauthausen was liberated by an American armored unit on May 5, 1945.

As soon as his health was sufficiently restored, Wiesenthal began gathering and preparing evidence on Nazi atrocities for the War Crimes Section of the United States Army. After the war he also worked for the Army's Office of Strategic Services and Counter-Intelligence Corps and headed the Jewish Central Committee of the United States Zone of Austria, a relief and welfare organization. Late in 1945 he and his wife, each of whom had believed the other to be dead, were reunited.

The evidence supplied by Wiesenthal was utilized in United States Zone war crime trials. When his association with the United States Army ended in 1947, Wiesenthal and thirty volunteers opened the Jewish Historical Documentation Center in Linz, Austria for the purpose of assembling evidence for future trials. As the Cold War between the United States and the Soviet Union intensified, however, both sides lost interest in prosecuting Germans, and Wiesenthal's volunteers, succumbing to frustration, drifted away to more ordinary pursuits. In 1954 the office in Linz was closed and its files given to the Yad Vashem archives in Israel—except for one: the dossier on Adolf Eichmann, the inconspicuous technocrat who, as chief of the Gestapo's Jewish department, had supervised the implementation of the "final solution."

While continuing his salaried relief and welfare work—including the running of an occupational training school for Hungarian and other Iron Curtain refugees—Wiesenthal never relaxed in his pursuit of the elusive Eichmann, who had disappeared at the time of Germany's defeat in World War II. Finally, through the collaborative efforts of Wiesenthal and Israeli agents, Eichmann was located living in Buenos Aires, Argentina, under the alias of Ricardo Klement, in 1959. Captured and brought to Israel for trial, Eichmann was found guilty of mass murder and executed on May 31, 1961.

Encouraged by his success in the Eichmann case, Wiesenthal reopened the Jewish Documentation Center, this time in Vienna, and concentrated exclusively on his hunting of war criminals. One of his high-priority cases was that of Karl Silberbauer, the Gestapo officer who arrested Anne Frank, the fourteen-year-old German-Jewish girl who was martyred by the Nazis after hiding out in Amsterdam for two years. Dutch neo-Nazi propagandists were fairly successful in their attempts to discredit the authenticity of Miss Frank's famous diary until Wiesenthal located Silberbauer, then a police inspector in Austria, in 1963. "Yes," Silberbauer confessed when confronted, "I arrested Anne Frank."

In October 1966 sixteen SS officers, nine of them found by Wiesenthal, went on trial in Stuttgart, West Germany for participation in the extermination of Jews in Lvov. High on Wiesenthal's most-wanted list was Fritz Stangl, commandant of the Treblinka and Sobibor concentration camps in Poland. After three years of patient undercover work by Wiesenthal, Stangl was located in Brazil and remanded to West Germany for imprisonment in 1967.

Wiesenthal's book of memoirs, *The Murderers Among Us*, was published by McGraw-Hill in 1967. Reviewing the book in the *Library Journal* (April 1, 1967), Kurt Schwerin wrote: "Wiesenthal emerges as a man full of compassion and human understanding, driven by an insatiable urge for justice and endowed with an extraordinary capacity for disentangling the most intricate situations. Although he looks into the abysses of evil and cannot conceal his bitterness, he refrains from sweeping generalizations." Schwerin observed that, with "thousands of other Nazi murderers still at large," Wiesenthal's "task is far from complete." During a visit to the United States to promote the book in March and April 1967, Wiesenthal announced that he had turned over to United States authorities his dossier on Mrs. Hermine Ryan, *née* Braunsteiner, a Queens, New York housewife. According to the dossier, Mrs. Ryan had supervised the killings of several hundred children at Majdanak. She was extradited to Germany for trial as a war criminal in 1973.

The Jewish Documentation Center in Vienna is a nondescript, sparsely furnished two-room office with a staff of three, not counting Wiesenthal, and a monthly budget of about $1,500, derived mainly from small voluntary contributions by the 1,200 members of the Federation of Jewish Victims of the Nazi Regime, of which Wiesenthal is chairman. Contrary to popular fancy, Wiesenthal does not usually track down the Nazi fugitives physically. In fact, he rarely leaves Austria. His chief task is gathering and analyzing information. In that work he is aided by a vast, informal, international network of friends, colleagues, and sympathizers—including German World War II veterans appalled by the horrors they witnessed—who are always ready to pass on information or discreetly check out a rumor. He has even occasionally received tips from former Nazis with grudges against other former Nazis.

Painstakingly, Wiesenthal culls every pertinent document and record he can get his hands on and goes over and over the many personal accounts told him by individual survivors. With an architect's structural acumen, a Talmudist's thoroughness, and a brilliant talent for investigative thinking, he pieces together the most obscure, incomplete, and apparently irrelevant and unconnected data to build cases solid enough to stand up in a court of law. The dossiers so assembled are then presented to the appropriate authorities. When, as often happens, they fail to take action, whether from indifference, pro-Nazi sentiment, or some other consideration, Wiesenthal goes to the press and other media, for long experience has taught him that publicity and an outraged public opinion are powerful weapons.

The work yet to be done is enormous. The West German government's war-criminal files contain more than 160,000 names, most of them of people who have never been tried, and thousands of former Nazis not named in any files are known to be at large, often in positions of prominence, in both West and East Germany. Aside from the cases themselves, there is the tremendous task of persuading authorities and the public that the Nazi holocaust was so massive and pervasive. In the final paragraph of his memoirs he quotes what an SS corporal told him in 1944: "You would tell the truth [about the death camps] to the people in America. That's right. And you know what would happen, Wiesenthal? . . . They wouldn't believe you. They'd say you were crazy. Might even put you into a madhouse. How can anyone believe this terrible business—unless he has lived through it?"

Five years of research in Spain, Portugal, the Vatican, and North Africa convinced Wiesenthal of the conclusion he reached regarding Columbus in his fascinating historical detective story *Sails of Hope* (Macmillan, 1973). His other books are *KZ Mauthausen* (Linz, Landesverlag, 1946); *Grossmufti: Gross Agent der Achse* (Salzburg, Riedverlag, 1947); *Ich Jagte Eichmann* (Gütersloh, Siegbert Mohn Verlag, 1961); *Verjährung* (Frankfurt a.m., Europäische Verlagsanstalt, 1964), and *The Sunflower* (London, W. H. Allen, 1970). In addition, he has contributed widely and frequently to newspapers and periodicals. Wiesenthal's honors include decorations from the Austrian and French resistance movements, the Dutch Freedom Medal, the Luxembourg Freedom Medal, and the United Nations League for the Help of Refugees Award. He was a consultant for the film *The Odessa File* (Paramount, 1974).

Simon Wiesenthal and his wife, the former Cyla Müller, met as teenagers while attending the Buczacz Gymnasium and were married in 1936. Pauline, their only child, was born in 1947. The Wiesenthals live in a modest apartment and have little social life. A nondrinker, and a smoker only when under stress, Wiesenthal spends his evenings answering letters, studying books and files, and working on his stamp collection. A vigorous man with piercing eyes and quick, nervous movements that give an impression of power and urgency, Wiesenthal stands about six feet tall, weighs about 220 pounds, and has a steel-gray mustache and thinning steel-gray hair. According to some observers, he looks something like a plainclothes cop; others note that his friendly, cheerful manner belies the fact that his full-time occupation is tracking down murderers.

Wiesenthal is often asked to explain his motives for becoming a Nazi hunter. According to Clyde Farnsworth in the New York *Times Magazine* (February 2, 1964), in Vienna, in the 1960's, Wiesenthal once spent the Sabbath at the home of a former Mauthausen inmate, now a well-to-do jewelry manufacturer. After dinner his host said, "Simon, if you had gone back to building houses, you'd be a millionaire. Why didn't you?"

"You're a religious man," replied Wiesenthal, "you believe in God and life after death. I also believe. When we come to the other world and meet the millions of Jews who died in the camps and they ask us, 'What have you done?' there will be many answers. You will say, 'I became a jeweler.' Another will say, 'I smuggled coffee and American cigarettes.' Another will say, 'I built houses,' But I will say, 'I didn't forget you.'"

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WILSON, MARGARET (BERENICE) BUSH

Jan. 30, 1919- Organization official; lawyer
Address: b. National Association for the Advancement of Colored People, 1790 Broadway, New York 10019; Suite 100, 4054 Lindell Blvd., St. Louis, Mo. 63108; h. 4200 W. Page Blvd., St. Louis, Mo. 63113

On January 13, 1975 Mrs. Margaret Bush Wilson, a St. Louis lawyer with years of experience in public service and civil rights activities, was elected chairman of the national board of directors of the 450,000-member National Association for the Advancement of Colored People. Her predecessor, the late Bishop Stephen Gill Spottswood, once described that organization in a string of superlatives as "the oldest, the larg-

MARGARET BUSH WILSON

est, the most feared, the most respected, the most consulted civil rights organization in the world."

In addition to conducting her private law practice, Mrs. Wilson has served as an assistant attorney general of Missouri, as acting director of the St. Louis Model City program, as a legal services specialist in the federal government's war against poverty, and in other government posts. Associated with the NAACP virtually all of her life, she is a former president of its St. Louis branch and has been a member of its national board of directors since 1963. As chairman of the sixty-four member board, Mrs. Wilson is the first black woman to serve in the association's top policymaking position. (A white woman, Mary White Ovington, one of the founders of the NAACP, served as national board chairman from 1917 to 1932.)

Founded in 1909, in response to a "Call to Action" issued on the 100th anniversary of Abraham Lincoln's birth by prominent Americans dismayed by the prevalence of Jim Crow laws and the disenfranchisement of blacks in the South, the NAACP seeks "to achieve, through peaceful and lawful means, equal citizenship rights for all American citizens by eliminating segregation and discrimination in housing, employment, voting, schools, the courts, transportation, and recreation." Convinced that those tactics and objectives are still valid today, Mrs. Wilson has been devoting much effort to bringing young people into the organization. "The NAACP is an adaptable institution which has proven itself quite relevant to the times," she told an interviewer for *Ebony* (April 1975). "Other organizations have come and gone over the years, but the NAACP is committed for the long haul. We have proven our strength."

A member of a prominent black middle-class family of St. Louis, Missouri, Mrs. Wilson was born Margaret Berenice Bush on January 30, 1919, one of the three children of the late James Thomas Bush and the former Margaret Berenice Casey. "In a literal sort of way, I was born and raised in the NAACP," she told the interviewer for *Ebony*, "and the issues that it faces have been a part of my life from my very earliest experiences." Her father, a long-time member of the NAACP, was the first successful black real estate broker in St. Louis. It was he who organized the city's black realtors into the Real Estate Brokers of St. Louis and led the legal battle culminating in the landmark *Shelley vs. Kraemer* decision of 1948, in which the United States Supreme Court ruled that racially restrictive covenants in real estate contracts were unenforceable under the Constitution. Her mother served on the executive committee of the NAACP St. Louis organization during the 1920's; her sister, Ermine, was named NAACP "Baby of the Year" in 1924; and her brother, James Jr., a counselor for ex-offenders, has been active in the St. Louis NAACP branch for a number of years. "I am what I am because my parents were fine, spirited human beings who had a sense of family and were concerned about bringing us up in the best possible world," Mrs. Wilson told Charlayne Hunter of the New York *Times* (January 14, 1975).

The black ghetto of St. Louis, where Margaret Bush grew up, was drab and dismal. "The only really beautiful setting was my home," she told Jane Perlez of the New York *Post* (January 18, 1975). "It was gracious." Educated in the local public schools, she graduated with honors from Sumner High School in St. Louis in 1935. She then entered Talladega College, a United Negro College Fund institution in Alabama, where she majored in economics and mathematics. Aided by a Juliette Derricotte fellowship during her senior year, she obtained her B.A. degree *cum laude* in 1940.

Although her father had encouraged her to enter one of the "female" professions, such as nursing, teaching, or social work, Margaret Bush was determined to become a lawyer. After graduating from college, she returned to St. Louis, where she entered the Lincoln University School of Law. That institution was founded in 1939 in response to a United States Supreme Court ruling that the state of Missouri must admit blacks to the University of Missouri Law School or make equal educational facilities available for them elsewhere. She graduated with an LL.B. degree in 1943. On March 19, 1944 she married Robert E. Wilson Jr., whom she met while they were both students at Lincoln and who also became a lawyer.

As her first assignment after her admission to the Missouri bar in 1943, Mrs. Wilson acted as counsel for the Real Estate Brokers Association of St. Louis, of which her father was president, and she obtained its corporate charter. She takes pride in the role that she played in helping to bring the *Shelley vs. Kraemer* suit to a successful conclusion. From 1947 to 1965, and from 1972 on, she engaged in private law practice in St. Louis. Although her specialty has been real estate law, the federal, state, and local government jobs and organizational offices she occupied over the years gave her a wide-ranging background in the legal profession.

From 1943 to 1945 Mrs. Wilson served as a United States attorney with the legal division of the Rural Electrification Administration in the United States Department of Agriculture. In 1948 she ran for the United States House of Representatives on Henry A. Wallace's Progressive party ticket, thus becoming the first black woman to run for Congress in Missouri, but she was defeated by the Democratic candidate. During 1961-62 she was an assistant attorney general of the state of Missouri, and in 1965 she began a two-year stint as a legal services specialist with the State Technical Assistance Office, implementing the Johnson administration's antipoverty program. In 1967-68 she worked for the Missouri Department of Community Affairs as administrator of community services and continuing education programs under Title I of the 1965 Higher Education Act.

A founder of the Model Housing Corporation in St. Louis, established to obtain federal funds to provide improved housing for the poor, Mrs. Wilson served in 1968-69 as deputy director of the St. Louis Model City Agency and was also its acting director. From 1969 to 1972 she was assistant director of St. Louis Lawyers for Housing, and in the latter year she became a member of the Missouri Council on Criminal Justice. In 1973 Mrs. Wilson was named vice-chairman of the Land Reutilization Authority of the City of St. Louis and joined the faculty of the St. Louis University School of Law as an instructor in civil procedure in the university's Council on Legal Education Opportunities (CLEO) Institute. She has also served as a member of the St. Louis councils on arts and education and on health and welfare. She was a treasurer of the NAACP National Housing Corporation, established to promote housing projects with the participation of minority groups in contracting and construction. In 1956 she helped to organize the Job Opportunities Council of the St. Louis branch to persuade white businessmen to hire blacks and served as its secretary and as a member of its executive committee. Recalling her activist role in support of picketing and other activities of the council, she said in the New York *Post* interview: "It was completely out of character for me. I prefer to reason with people."

In 1958 Margaret Bush Wilson became the first woman president of the 6,000-member St. Louis branch of the NAACP. Four years later she was named president of the Missouri State Conference of NAACP Branches, a post that involved extensive travel throughout the state on association business. She was elected to the NAACP national board of directors in 1963, and in August of that year she took part in the massive "March on Washington" organized by the late Rev. Martin Luther King Jr. and other civil rights leaders. As a member of the national board she gained expertise in such policy-making areas as fund-raising and, according to *Ebony* (April 1975), proved herself "at the arduous duties of bluffing, lobbying, and other parliamentary in-fighting." She served on several national committees and was a member of the board's task forces dealing with the antipoverty program and the 1964 Civil Rights Act.

In 1972 Mrs. Wilson took part in the national board hearing that resulted in the overturning of the Atlanta chapter's compromise policy of allowing that city's school system to remain partly segregated. Explaining the board's policy to the New York *Post* interviewer, she said: "You can't be committed to the principle of integration and equal opportunity and then condone a plan that seems expedient." In 1973 she was elected permanent chairman of the NAACP annual convention, succeeding the late William Robert Ming Jr. of Chicago, who had been one of her mentors. In that post she acted as chief parliamentarian during the association's 1973 and 1974 national conventions. She also served as chairman of the NAACP committee that demanded in 1974 that President Richard Nixon be impeached for his role in the Watergate affair. "We were concerned about due process and that it be accorded Nixon just like everyone else," she told Jane Perlez. "I helped to write our statement—it's damned good."

Following the death, on December 1, 1974, of Bishop Stephen Gill Spottswood of the African Methodist Episcopal Zion Church, who had served as chairman of the NAACP national board of directors since April 1961, Mrs. Wilson was among four candidates considered for the post. But although she reportedly had the support of the dominant "Bishop's caucus" within the sixty-four-member board, she felt at first that she had no real hope of being elected. She had denied rumors that the election, held behind closed doors at New York's Hilton Hotel on January 13, 1975, was a bitterly fought contest. The other three candidates—lawyers Matthew Perry of Columbia, South Carolina, Nathaniel S. Colley Sr. of Sacramento, California, and United Auto Workers official William H. Oliver of Detroit—were, she maintains, her good friends and associates. "Of course, there was quite a bit of jockeying going on; that's what elections are all about," she told the *Ebony* interviewer. "But nothing at all like the stories that you were hearing." NAACP executive director Roy Wilkins, who as a salaried employee of the board took no part in choosing its chairman, called Mrs. Wilson's election an "excellent choice," adding: "She's smart as a whip and has never given in under pressure."

On taking office as the chief policymaking official of the NAACP, Mrs. Wilson indicated that she did not contemplate any basic changes in the organization's traditional tactics of using legal means to persuade legislative and judicial authorities to promote equality and integration. On the other hand, she announced that she planned to modernize some of its more antiquated operations and to conduct it as a "sophisticated, large . . . corporation." Among other reforms, she plans to automate its membership operation, to hire more professionals, and to establish groups within the organization to keep a close surveillance of national issues of interest to the black community. Most importantly, as a kind of "ambassador to the young," she has launched a drive to attract young people, many of whom had in the past been drawn to such militant organizations as the Congress on Racial Equality and the Student Nonviolent Coordinating Committee—by emphasizing the relevance of the NAACP to civil rights problems. Mrs. Wilson has expressed satisfaction that the young Georgia state legislator Julian Bond has indicated that he is interested in taking over the executive director's post after Roy Wilkins retires.

In the months that followed her election Mrs. Wilson appeared on such national television programs as *Meet the Press*, the *David Susskind Show, A.M. America*, and *Today*. When interviewed by newsmen she discussed such vital issues as the impact of the national recession on NAACP efforts to provide increased minority employment in industry, the legal struggle to desegregate Boston and Detroit public schools, and the need to bring more blacks into policymaking jobs in government. "I'm getting a little weary of public officials assuming the only spot we can hold is in civil rights or equal employment," Mrs. Wilson told Richard E. Prince of the Washington *Post* (July 4, 1975). "It's cynical and insulting. Blacks should be providing some leadership not only on the problems of blacks, but all problems. We should be respected and heard."

When the sixty-sixth national convention of the NAACP opened on June 30, 1975 at the Sheraton Park Hotel in Washington, D.C., it took as its theme "You Gotta Belong!" to accent Mrs. Wilson's crusade to involve persons from all walks of life in the organization's activities. In her keynote remarks to the convention Mrs. Wilson charged the Ford Administration with being "indifferent and unresponsive to the humiliation and suffering that millions of Americans are enduring." The central issue of the convention—the effects of economic recession on minority employment—was stressed by NAACP national labor director Herbert Hill. Pointing out that "the civil rights issue" had become "the job issue," and that the recession had "become a catastrophic depression" for the black community, Hill attacked organized labor's insistence on seniority provisions in collective bargaining contracts, under which blacks are usually the "last hired, first fired." At the end of the five-day convention, the 3,000 delegates passed resolutions demanding increased employment opportunities for minorities and improved benefits for veterans and youth.

Admitted to the Illinois bar in 1947 and to the bar of the United States Supreme Court in 1966, Mrs. Wilson is a member of the American and Missouri bar associations, the Lawyers Association, and the bar associations of St. Louis and Mound City, Missouri. Maintaining her law office in St. Louis, she commutes to NAACP headquarters in New York City for board meetings and other official business. Mrs. Wilson holds a number of civic and professional awards, including the Bishop's award of the Episcopal diocese of Missouri, which was conferred on her in 1963. She is an Episcopalian and an active Democrat.

Margaret Bush Wilson's marriage to Robert E. Wilson Jr. ended in divorce in March 1968. She has one son, Robert Edmund Wilson 3d, who is a student at Harvard Law School. With her brother, she makes her home in the eight-room house in St. Louis, where she grew up. "I'm going to stay in the ghetto," she told Jane Perlez. "I think it's a swinging neighborhood. I have marvelous neighbors. I'm five minutes from the symphony, ten minutes from the art gallery, and fifteen minutes from the ballpark." Among her favorite books are *Great Debates in American History*, Dumas Malone's *Jefferson and the Rights of Man*, and Langston Hughes's *Fight for Freedom*.

A petite woman, who dresses modishly and appears ten years younger than she is, Mrs. Wilson manages to be firm and efficient while remaining soft-spoken and patient. She is not without a sense of humor. According to *Ebony*, she emerges as a "contemporary" woman, with "candor and freshness" as well as "charm, intelligence, and ability to relax." While working with the Model City Agency, she was known to her colleagues as "Mary Poppins—with a razor blade," an epithet combining, as Chuck Stone of the Philadelphia *Daily News* (June 26, 1975) put it, two qualities much needed by the NAACP: "winsome, goody-goody evangelism" and "tough-minded pragmatism." Mrs. Wilson does not consider herself a feminist. A believer, like Thomas Jefferson, in a natural aristocracy based on talent and virtue, she has said: "I consider myself an aristocrat. Character. Competence. Accomplishment. That's my definition of aristocracy."

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WONDER, STEVIE

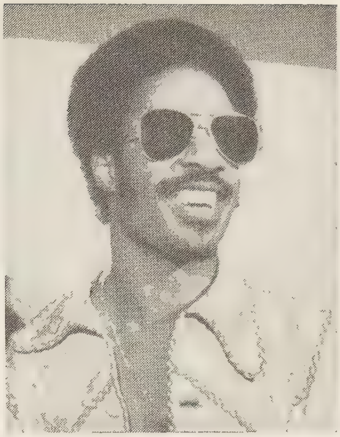
May 13, 1950- Singer; composer
Address: c/o Motown Records, 6464 Sunset Blvd., Hollywood, Calif. 90028

Probably the most original and popular performer among the pop musicians of the younger generation, Stevie Wonder has made the transition from singing rhythm and blues hits to creating innovative music that has bridged the gap between soul and pop. The blind singer began his career during the early 1960's as Little Stevie Wonder, a precocious child singer and harmonica player for Motown Records, which discovered much of its talent, including Wonder, in the black ghetto of Detroit. After struggling for several years to break away from the stereotyped black soul sound of Motown, Wonder renegotiated his contract with the record company in 1971 and now has complete control over the music he performs. Since then he has brought forth a remarkable series of "one-man" record albums (*Music of My Mind, Talking Book, Innervisions,* and *Fulfillingness' First Finale*) that he has produced himself. He has written all of the music and most of the lyrics for those albums, prepared the arrangements, played most of the musical instruments, and sung the vocals. Complex, highly electronic, and ranging from love ballads to funky soul, Wonder's music has made him the reigning favorite of pop music critics and the most influential figure in black music. Although his subtleties can best be enjoyed on recordings, he is an exciting performer in concert, where he bounces and jumps from piano to drums to synthesizer projecting what one writer called "the image of a loose, happy child of music." Wonder's hit singles of recent years have included "Superstition," "You Are the Sunshine of My Life," and "Higher Ground." All of his work appears on the Motown or Motown Tamla labels.

Stevie Wonder was born Steveland Judkins Morris on May 13, 1950 in Saginaw, Michigan. He has two older brothers, Milton and Calvin, a younger brother, Larry, and a younger sister, Renee. Stevie's parents separated when he was small, and he was brought up by his mother, Lula Mae, who moved the family to Detroit. She was subsequently remarried to Paul Hardaway, a black baker who worked in a Jewish bakery. Wonder grew up in Detroit's east side ghetto in what he likes to call "upper-lower-class circumstances."

A premature baby, Wonder has been blind since birth. "I have a dislocated nerve in one eye and a cataract on the other," he explained to Henry Edwards of *New York* (September 16, 1974). "It may have happened from being in the incubator too long and receiving too much oxygen." Despite his disability, the boy had a fairly normal childhood, running, climbing trees, and, with someone to steer, even riding a bicycle. His family was not particularly musical, but Stevie showed his aptitude early. At two he pounded a tin pan with a spoon to the rhythm of music on the radio. At four he began playing the piano, and shortly after that he started to learn the harmonica on a little four-hole instrument given to him by an uncle. Stevie wore out several sets of toy drums until the local Lions club gave him a real set at a Christmas party for blind children. By the age of nine the boy was singing solos at the services of the Whitestone Baptist Church, but he was expelled from the choir after a church member heard him singing and playing rock 'n' roll on a doorstep with some other children.

In 1960, when Stevie Morris was nine years old, a playmate's big brother, who was a member of the singing group, the Miracles, brought him to the studios of Motown Records, the fast-rising black record label then based in Detroit.


STEVIE WONDER

The young blind boy began hanging around the recording studio every day after school, playing every instrument he could get his hands on and writing songs (his first was "Lonely Boy"). People started calling him the little boy wonder, and so Motown released his records under the name Little Stevie Wonder. In 1963 he had his first big hit, "Fingertips Part 2," a jumpy, finger-snapping harmonica number punctuated with soul screams and squeals. The "Fingertips" single rose to the top of the charts during the summer of 1963 and sold over 1,000,000 copies, earning Wonder his first gold record. Among Wonder's early albums were *Little Stevie Wonder: the Twelve-Year-Old Genius,* which contained the "Fingertips" cut, and *A Tribute to Uncle Ray,* a vocal salute to Ray Charles, the blind soul singer whose style Wonder imitated during his early years as a performer.

When Little Stevie Wonder became a recording artist for Motown, he became a member of the Motown "family." A court-appointed guardian was secured for him, and the money he earned was put in a trust to await his majority. Motown kept tight control over the music he performed, seeing that it conformed to the slick soul sound that became known as Motown. About two weeks a month Wonder spent touring with the Motown Revue, which traveled by bus to black theatres and night spots around the country. For a time Wonder continued to attend public school, but then he transferred to the Michigan School for the Blind in Lansing. While traveling, he studied for three or four hours a day with a private tutor. Wonder received his diploma from the Michigan School for the Blind around 1969, and according to some sources, went on to study composing and arranging at the University of Southern California. He writes and arranges music with the aid of a tape recorder and braille music sheets.

After the smash success of "Fingertips," Little Stevie Wonder recorded a string of hits, including "Uptight," "Blowin' in the Wind," "A Place in the Sun," "I Was Made to Love Her," "Shoo-be-oo-be-oo-be-oo-da-day," "Yester-me, Yester-You, Yesterday," "For Once in My Life," "My Cherie Amour," and "Signed, Sealed and Delivered." His 1970 album, *Signed, Sealed and Delivered,* which was the first that he himself produced, was judged to be one of the best records of the year by many critics.

By the late 1960's Motown had dropped the "Little" from the six-foot singer's billing, and Stevie Wonder was one of the record company's most successful acts. Besides appearing in concerts with such other Motown headliners as the Supremes and Martha and the Vandellas, Wonder began appearing at such clubs as the Cellar Door in Washington, D.C. and the Village Gate in New York City. In September 1969 he made his bow at New York's Philharmonic Hall and a few months later, in April 1970, he filled his first supperclub engagement in New York City at the Copacabana. After hearing him there, Alfred G. Aronowitz of the New York *Post* (March 20, 1970) wrote that Wonder was "an honest prodigy of flawless taste and superb talent. Not only has he developed his own style as a soul singer, but he's one of the world's virtuosos on the chromatic harmonica."

From the beginning of his professional career, Stevie Wonder took such an interest in the creation of the music that he performed that he often collaborated with Motown's lyricists and composers. Most of his material after "Uptight" in 1966 includes his name in the credits. Shortly after *Signed, Sealed and Delivered* he produced an even more ambitious album, *Where I'm Coming From* (1970), written entirely by Wonder and his wife, singer-songwriter, Syreeta Wright. A transitional work, *Where I'm Coming From* struck an uneasy compromise between the Motown Sound and Wonder's own free-wheeling musical explorations.

Chafing under Motown's paternalism and the restrictions of its sound, Wonder decided, when he turned twenty-one in May 1971, to leave the record company. Taking the million dollars that had been held in trust for him, he used a quarter of the money to rent a recording studio in New York, where he taped his experiments on the Moog and ARP synthesizers and poured out the musical ideas he had been storing up for years. Finally he came up with the album, *Music of My Mind,* on which, aided by modern recording techniques, he was able to play most of the instrumental accompaniments on the piano, drums, harmonica, organ, clavichord, clavinet, and synthesizers—and to sing most of the background vocals. "One-man recordings have been tried by other performers . . . but no one has brought off the complicated trick of playing most—or all—of the parts better than Wonder in this collection," wrote New York *Times* music critic Don Heckman on July 30, 1972. Finding it more than a feat of dexterity, he went on to say, "After a few minutes of the first track, one promptly forgets all about the technical legerdemain and settles down to hear a constantly provocative flow of musical ideas, good humor, artistic invention and solid swing."

Wonder returned to Motown with *Music on My Mind,* released in 1972, and he negotiated a new and more favorable contract that gave him more money and complete control over his music, production of his records, and bookings for his personal appearances. Early in 1972 he organized Wonderlove, a back-up group of three female singers and several musicians. After touring with his new show for a few months, he accompanied the Rolling Stones on their triumphant North American tour in July and August 1972. As the opening act in their show, Wonder received generally appreciative reviews and exposure to a large, new, mostly white audience. Shortly after the Stones tour, Wonder released "Superstition," an infectiously rhythmic song that became his biggest hit since "Fingertips," and on February 7, 1973 he made a Carnegie Hall debut to a responsive audience and critical acclaim.

"Superstition" was included on Wonder's second one-man album, *Talking Book,* which was released late in 1972 to an even better reception than that encountered by his previous LP. "Every cut is a colorfully multi-tracked sonic canvas making heavy use of the synthesizer," wrote Stephen Holden of the *Saturday Review* (February 3, 1973), who concluded that it was "the most mature, though not the most accessible, album to date by a prodigious figure in pop music." Besides "Superstition," *Talking Book* contained a second hit song, "You Are the Sunshine of My Life."

Seven months went into the preparation of *Innervisions,* which Wonder has called his "most personal album." After its release in the summer of 1973, David Marsh of *Newsday* (August 26, 1973) expressed the consensus of critics when he wrote, "With his last three albums, Stevie has accomplished what few rock musicians ever do. He has made one record after another which not only seems to transcend his previous work, but also reflects a cohesive style, a unity of direction and purpose which renders comparisons of quality among the albums futile." Among the cuts of *Innervisions* are the hit single "Living for the City," a pulsating song about a boy who exchanges the hardships of the country for an even harder life in the city; another hit, "Higher Ground," which begins in gloom and ends on a note of religious affirmation; "Don't You Worry 'Bout a Thing," a humorous tune with a Latin beat; and "All in Love Is Fair," which has been recorded by Barbra Streisand.

While record reviewers and the public were becoming acquainted with Wonder's new album, the blind star's career almost came to a tragic end. On August 6, 1973, in Salisbury, North Carolina, the car in which he was riding to a personal appearance struck the back of a log truck. Logs tumbled through the windshield and hit the singer in the forehead with such force that he lay in a coma for nearly a week. The brain injury that Wonder suffered required him to be hospitalized for several weeks, followed by months of slow recuperation. While he was still recovering his health, he was nominated in

January 1974 for six Grammy awards, more than any other recording artist in the sixteen-year history of the awards. That March he won five Grammies, including one for best pop vocal performance by a male singer ("You Are the Sunshine of My Life") and another for best album of the year *(Innervisions)*. In 1974 he was also named best-selling male soul artist of the year by the National Association of Recording Merchandisers, and he received the American Music awards for best male soul vocalist and soul single ("Superstition").

Wonder's latest album, *Fulfillingness' First Finale*, was released in the summer of 1974. By September it was the nation's best-selling LP. More meditative than his previous discs, it was perhaps especially vulnerable to the criticism of having excessively sentimental lyrics, about the only complaint ever leveled at Wonder's music. "Too gushy," was the verdict of Josh Mills, for example, who wrote in the New York *Sunday News* (October 6, 1974), "Stevie Wonder is a genius, but his taste is moving too far into the mystic and the romantic for me." During the fall of 1974 Wonder and his band toured thirty cities, including Boston, Buffalo, Washington, and Los Angeles.

As of October 1974 over 40,000,000 copies of Wonder's records had been sold. He has accumulated fourteen gold singles (sales of over 1,000,000 copies each); four gold albums (sales of more than $1,000,000 worth of copies each); and two platinum albums (sales of more than 1,000,000 copies each). It seems unlikely that his huge output will slacken, since he told a *Newsweek* reporter (October 28, 1974) that he has some 200 recorded songs that he has not yet released. In 1975 Wonder won four Grammy awards, a National Association of Recording Merchandisers presidential award, and a Rock Music award for best male vocalist.

When not on tour Stevie Wonder divides his time between New York, where he has an East Side apartment, and Los Angeles, where he has a house and a magnificently equipped recording studio. Wonder lives with his fiancée Yolanda Simmons, who is his secretary and bookkeeper. His marriage around 1970 to Syreeta Wright, a Motown secretary who developed her own career as a singer-songwriter under his guidance, was dissolved in 1974. Wonder and Miss Wright have continued their musical association, however, and in 1974 he produced her second album, *Stevie Wonder Presents Syreeta*, for which he wrote the music to accompany her lyrics. Wonder drinks only sparingly and uses no drugs, although the way in which he constantly rolls his head back and forth has sometimes been mistaken for a drug-induced "high." He has explained that his head movements are "blindisms," triggered by the energy that sighted people release through the use of their eyes.

Endowed with an incredibly acute sense of hearing, Wonder can pinpoint the position of people in a room and pick up reverberations from solid objects like walls as he approaches them. He uses neither a cane nor a Seeing Eye dog, but he seldom ventures out without one of his aides to guide him. After his near-fatal accident, which has left two scars on his forehead, he had some impairment of the senses of smell and taste, and he still suffers from occasional headaches.

Over six feet tall and slender, Stevie Wonder is infectiously good-natured, soft-spoken, and charismatic. "He really seems to give off a kind of spiritual glow as he talks with his rich voice and eager hands," wrote a *Newsweek* reporter (October 28, 1974) of the singer, who now seems as interested in religion as he always has been in social and racial matters. Wonder has often performed at benefit concerts, especially to help the blind. In 1975 he and Yolanda Simmons became the parents of a daughter, Aisha Zakia, whose name means strength and intelligence.

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WRIGLEY, PHILIP K(NIGHT)

Dec. 5, 1894- Business executive; baseball executive

Address: b. Wrigley Bldg., 410 N. Michigan Ave., Chicago, Ill. 60611; h. 1500 Lake Shore Dr., Chicago, Ill. 60610

For half a century Philip K. Wrigley has had a highly responsible role in directing the chewing gum manufacturing firm that bears his father's name, the William Wrigley Jr. Company. On Wall Street, Wrigley Chewing Gum is known as the "General Motors of the Gum Industry." Its three flavors, Juicy Fruit, Spearmint, and Doublemint, dominate the American chewing gum market and, along with P.K. (Packed tight—Kept right), are made and sold in ten or more countries. In 1961 Philip K. Wrigley turned the presidency of the company over to his son, William Wrigley, and took for himself the chairmanship of the board. He has, however, as owner of the Chicago Cubs, remained president of another family enterprise, the Chicago National League Ball Club, Inc. Even though the Cubs have failed to win a league pennant for the past thirty years, Wrigley is recognized for his dedication in seeking in professional baseball some of the same objectives he has had as a business executive—to improve the product and satisfy the customer and at the same time to benefit the people, employees, or ballplayers, who work with him toward those goals.

Philip Knight Wrigley was born in Chicago, Illinois on December 5, 1894 to William Jr. and Ada Elizabeth (Foote) Wrigley. He had one sister, Dorothy, who became Mrs. James R. Offield. Their father, a Philadelphian, had moved to Chicago to start a business as a soap salesman. To lure customers to his product he gave away baking powder, and when the demand for baking

PHILIP K. WRIGLEY

powder exceeded that of soap, he switched to peddling baking powder and distributed free chewing gum to his patrons. Eventually, seeing the popularity of chewing gum, he started to sell gum and before long earned and borrowed enough capital to set up his own manufacturing company in 1891.

Unlike his outgoing father, Philip Wrigley was a somewhat quiet and withdrawn child, though he listened attentively to his father's lectures on people and salesmanship. In an article for the Chicago *Daily News* (August 11, 1961), Bill Furlong quoted Wrigley as saying, "I was born and raised in a mass business. I don't think of people as individuals, but as lots of people." A family acquaintance has recalled that even at the age of five, the boy had an intense desire "to live up to his father."

On graduating from the Chicago Latin School, Wrigley went to Phillips Academy in Andover, Massachusetts, where he intended to prepare to enter Yale University. At the academy he excelled in athletics, particularly lacrosse, and profited at craps, a game of dice that taught him a lesson he later applied to baseball, "When the dice are against you, there's nothing you can do about it." Even though his father had hired a tutor, Wrigley was so indifferent a student that he left Phillips Academy in 1914, a year before graduation.

Dropping out of prep school hastened the launching of Wrigley's career with the William Wrigley Jr. Company. In his first important assignment for his father, one that he himself requested, he helped to establish the original chewing gum factory for Wrigley's Australasia, Ltd., in Melbourne. That stopover in Australia, which gave him a chance to show that he had inherited some of his father's business acumen, was made during Wrigley's world tour in 1915. When he returned home he enrolled in a course in chemistry at the University of Chicago. As soon as the United States entered World War I in 1917, he enlisted in the Navy to serve in naval aviation, then a pioneering division of the armed forces. Advancing from machinist mate to lieutenant, he supervised the School of Aviation Mechanics at Great Lakes Naval Training Station.

As business prospects brightened after the war, Philip Wrigley assumed a more prominent role in the operation of the chewing gum company. During the early 1920's the older Wrigley built a $7,804,000 showpiece, the Wrigley Building. The thirty-two story skyscraper, whose wedding-cake spire is floodlit at night, soon became a Chicago landmark. Philip Wrigley had been named a vice-president of the William Wrigley Jr. Company in 1920, and five years later he took over the presidency from his father, who retained the chairmanship of the board. When William Wrigley died on January 26, 1932, the command of the entire enterprise passed into his son's hands.

Perhaps the fact that Philip Wrigley moved up to the helm of the company during the Depression made him especially aware of his employees' economic needs, particularly for security. In 1934 he inaugurated an unprecedented annual income plan for Wrigley employees below executive level. The plan, which he labeled "income assurance," guaranteed a worker a definite income for a definite period of time regardless of what happened to the employee or the business. Well ahead of current industrial practices, the plan served as a model in the eventual efforts of other companies to provide for a guaranteed annual income. Some twenty years later when asked about the plan, Wrigley said, as quoted in the New York *Times* (June 12, 1955), "We didn't see it as anything radical. We simply felt that we owed an obligation to our employees and set up our income assurance plan to take care of them in the event we had to shut down."

With his introduction in 1950 of a gradual retirement program, Wrigley set another example in the development of good labor relations. Of benefit to both the company and its workers, the plan helped retiring employees to adjust to living on a gradually smaller income by allowing them to remain on the job for a few years after the age of sixty-five with a lighter work load. At the same time, the plan prepared younger employees with needed experience to replace retiring workers. Wrigley, who also provides a generous pension system, once observed that in giving employees a chance to enjoy a better life, his company's fringe benefits contribute to the "orderly evolution of the middle class."

Another company concern to which Wrigley has given personal attention is quality of product. During World War II when shortages of high-grade ingredients limited chewing gum production, the Wrigley company allocated its entire output of Juicy Fruit, Spearmint, and Doublemint to servicemen in the armed forces, mainly overseas. For civilian consumption at home, it manufactured a gum called Orbit. But instead of advertising a product of lesser quality under the company label, Wrigley approved a series of ads showing empty packages of its three unavailable flavors and carrying the motto "Remember This Wrapper." He responded to opposition from some corporate members by resigning as president in 1944 and then assumed the chairmanship of the board, which he retained until 1951. In that year he reassumed the presidency.

Its reputation for quality necessarily claims priority in a business whose prosperity has depended on sales of a single type of product, with no resort to diversification. "The company's frequently changing advertisements usually originate among the executives," Seth S. King reported in the New York *Times* (May 9, 1971), "with Philip or William Wrigley often writing the ads themselves." In 1949 Philip Wrigley initiated an experimental advertising campaign that displayed competing confections side by side with his products. To his puzzled retailers, a bit wary of his motives, he wrote a letter of explanation: "We did this because we do not kid ourselves or anybody else that we think we are the only pebbles on the beach. We know we make a good product, but we also know a lot of other people do too. . . . Americans like to have a choice of well-known products. This makes good business, not only for the people who make them, but also for those who handle them." His letter was quoted in *Tide* (February 18, 1949), in which, also, his ads were praised as "a smooth and subtle selling job for good display position and merchandising cooperation."

A public corporation, the William Wrigley Jr. Company is owned by over 12,300 stockholders. By 1970 its annual worldwide sales had reached $176,832,000 and its number of employees totaled some 4,000. Its operations in the United States include plants in Chicago; Napierville, Illinois, where it produces dietetic chewing gum; Santa Cruz, California; and Gainesville, Georgia. Overseas it has factories in Canada, Mexico, England, Australia, New Zealand, France, Austria, and other countries.

About a year after he had become president of the Wrigley gum company, Philip Wrigley started purchasing stock in the Chicago National League Ball Club, the Cubs, of which his father was a large stockholder. On his father's death, Wrigley acquired his holdings in that major league baseball club and continued to buy stock. When the club president, William Veeck Sr., died in 1933, Wrigley apparently avoided succeeding him and allowed the presidency to go to William Walker. The following year, however, Wrigley bought out Walker and made himself president, in October 1934. He reasoned as Bill Furlong quoted him in the Chicago *Daily News* (August 11, 1961), "If you own the club, you get the blame for what happened whether you're president or not. So you might as well be president."

As innovative in his guidance of the Cubs as in business administration, Wrigley has left his own mark on the national pastime, one of distinct gain, for the most part, to both fans and players. At his Wrigley Field in Chicago he reduced the seating capacity to allow for wider, more comfortable aisles and constructed a more complete scoreboard to give inning by inning accounts of hits, runs, and errors and keep the spectators informed of the official scorers' decisions. For promotional purposes he introduced such devices as discounted tickets for ladies and children for particular games. So that more Chicagoans could enjoy his ballclub he made tickets easily available to fans at every Western Union office in Chicago.

"Wrigley's greatest achievement is Wrigley Field itself," Mike Royko wrote in *Sport* (September 1973). ". . . It is ecologically pure. . . . Esthetically, it is a joy." In probably the most controversial decision of his Cubs proprietorship, Wrigley refused to install tower lights for night baseball games at Wrigley Field. Pleas to him to reconsider have not shaken his position. Once sued by a Cubs stockholder on the issue of lights, he won the case in the Illinois Supreme Court at the cost of $40,000 in legal fees. In 1962 the National League owners pressured Wrigley "to review his thinking in regard to night baseball," because competing teams might be disappointed with their receipts from dwindling Cub daytime attendance. His answer to them was straight to the point: "Number one, I don't think they're necessary. If you'll check the figures I think you'll see that lights are just a novelty shot in the arm. If you have a winning team I think you'll draw as many people in the long run without lights. And, number two, we're in a residential neighborhood." Cheering nighttime crowds would not make for neighborliness.

Among Wrigley's contributions to baseball was a specially designed "gummed" belt for the uniform that prevented the players' jerseys from riding up. With the help of new knee-length stockings, he streamlined the uniforms by removing the bulk from the shirts and pants. In 1940 he opened the first school for teaching baseball, the Chicago Cubs Summer Training camp, where youngsters, paying a daily fee, could learn the game. So great was Wrigley's enthusiasm for the Cubs that at one spring training camp he joined a team practice and made a spectacular catch of a line drive.

In his early years with the Cubs, Wrigley's efforts paid off. The ballclub won the pennant in 1935, his first full year as president, finished second the next two years, and then won the flag again in 1938. At the start of the 1938 season the Cubs owner hired Coleman Roberts Griffith, director of the Bureau of Institutional Research, to examine his ballplayers' physiological reflexes. "We figured," Wrigley told newsmen, "if we could measure the physical characteristics and reflexes of an established ballplayer, we could test prospects and know what to look for." That year he also made a controversial purchase of Dizzy Dean, then hampered by an arm injury. He later explained to a writer for *Sports Illustrated* (April 18, 1958): "We announced Dizzy Dean was going to pitch, and we put on ten extra ticket sellers. People wanted to see if his arm was good or bad. Baseball is a controversial game. Take out the controversy and you'll kill it."

At a 1951 Congressional committee hearing to investigate baseball's antitrust restrictions, Wrigley criticized baseball's hierarchy and supported breaking up its monopoly. An owner of a Los Angeles team in the Pacific Coast League, he forecast big-time baseball's expansion to the West Coast and, indeed, opened the way to such a movement by selling his Wrigley Field in Los Angeles to Walter O'Malley in 1957, as the Brooklyn Dodgers owner was preparing to shift his club to California the very next year.

Ever since 1945, the last year in which the Cubs played in the World Series, Wrigley has been studying ways to win another National League pennant. In 1963 he hired a retired Army colonel, Robert Whitlow, as athletic director for the Cubs to interest the players in wheat germ, vitamin pills, and muscle building machines. When the scheme resulted in yet another poor finish, he instituted a head-coach system, engaging three coaches alternately to manage the team instead of the conventional omnipotent field manager. But the Cubs continued to lose.

With high expectations, in 1966 Wrigley hired the undiplomatic, but effective, Leo Durocher. It took one year for Durocher to make the Cubs respectable, but, perennially, after being on top for most of the season, the ballclub would falter in September and finish a frustrating second or third. As the 1971 season drew to a close, Wrigley took an ad in the Chicago newspapers defending Durocher against the harsh criticism he had been receiving, and chided some ballplayers for their lack of hustle. Then, in a turnabout, he fired Durocher before the 1972 season opener, citing the need for a change. Despite continued disappointments Wrigley insists he will never sell the Cubs, even "if they offered $40 million."

A third separate family commercial operation that Wrigley has directed since his father's death is the Santa Catalina Island Company of Avalon, California. Most of Catalina Island, some twenty-two miles from Los Angeles off the coast of California, had been bought by William Wrigley Jr. in 1919. During recent years the island's residents and businessmen have wanted to develop the island into a tourist paradise, but Wrigley has rejected suggested projects. Because he would like the island to keep its old California look, without freeways and high rises, he has continued to delay action on commercial development.

While in World War I service, on March 26, 1918, Philip K. Wrigley married Helen Blanche Atwater. The Wrigleys have two daughters, Ada Blanche and Dorothy, besides their son, William. In addition to his home in the suburbs of Chicago, Wrigley has a mansion on Santa Catalina Island and an estate at Lake Geneva, Wisconsin. The blue-eyed, gray-haired octogenarian is five feet nine inches tall and weighs about 160 pounds. In younger years he was a vigorous sportsman, once winning a calf-roping prize. Nowadays his hobbies include tinkering with antique cars, and photography.

Because of the care with which he guards his privacy, Wrigley seems eccentric at times. He watches as many Cub games as possible on television, but for the last twenty years has refused to attend a game at Wrigley Field because ushers, fans, and photographers make a fuss over him. He often answers phone calls to his office personally, but rarely grants a newspaper interview. To some associates, reportedly, Wrigley has long given the impression that he dislikes having to be a millionaire and "carry a product name around." Although he belongs to a large number of social and civic organizations, he claims few close friendships. Among his many honors are the St. Louis Comiskey Memorial Plaque and the William J. Slocum award of the New York chapter of the Baseball Writers Association of America for long and meritorious service to baseball.

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YAMANI, SHEIK AHMED ZAKI

1930- Saudi Arabian Minister of Petroleum and Mineral Resources
Address: b. Ministry of Petroleum and Mineral Resources, Riyadh, Saudi Arabia

The man generally regarded as the mastermind behind the Arab oil strategy that has brought about one of the most dramatic shifts of international economic and political power in this century is Sheik Ahmed Zaki Yamani, Minister of Petroleum and Mineral Resources of Saudi Arabia. Since his appointment to that post in 1962 he has led the Arab drive to wrest control of oil resources from foreign-owned companies. In 1972 Yamani negotiated the landmark "participation" agreement under which the Persian Gulf states won a 25 percent share of the oil companies operating in their territory. In 1973, as a leading spokesman for the Organization of Petroleum Exporting Countries (OPEC), he helped to bring about the steep price hikes for oil that caused billions of dollars to flow from industrialized countries into Arab coffers and planned and directed the oil embargo aimed at putting pressure on Western nations to compel Israel to relinquish conquered Arab territory. Known as a moderate among Arab statesmen, Yamani is avowedly pro-American in his views. A skilled diplomat, he has recently been dedicated to working out long-term international agreements reflecting the new balance of power between oil-producing and oil-consuming nations.

Born in 1930, Ahmed Zaki Yamani is, according to most accounts, a native of Mecca, although one source states that he was born in the mountain town of Taif, some forty miles southeast of that city. The title "Sheik" that precedes his name is a term of respect for an orthodox Moslem, rather than a title of nobility. Although Yamani takes pride in the fact that he is a commoner, descended from desert tribesmen, his family has attained considerable distinction. His grandfather was a grand mufti, or chief legal officer, under the Ottoman Turks, and his father was chief justice of Saudi Arabia. Yamani was brought up as a devout Moslem, learning the Koran by heart, but he also read voraciously about the world beyond his homeland. Even as a boy he was distressed by the extreme poverty that existed in his country side by side with the immense wealth that sprang up rapidly following the discovery of oil by Americans in 1938, during the reign of King Ibn Saud.

At the end of World War II, after completing his primary and secondary education in Mecca, Yamani went to Cairo to study Islamic and civil law at King Fuad University. There he flirted with both Marxist ideas and the extreme right-wing ideology of the Moslem Brotherhood, finally opting for the "middle path of social change by rational persuasion," according to an article by Edward R. F. Sheehan in the *Reader's Digest* (September 1974). Yamani earned his law degree with honors at the age of nineteen, then returned to Mecca, where he joined the staff of the Saudi Arabian Finance Ministry.

In the early 1950's Saudi Arabia was a backward and poverty-stricken monarchy just beginning to benefit from its huge petroleum deposits. Oil production was in the hands of the Arabian-American Oil Company (Aramco), jointly owned by four American firms. Yamani saw that the Arabs must master Western technology and expertise if they were ever to control their own resources. In 1953 he went to the United States, where, with the aid of a government scholarship, he spent three years studying comparative law, international legal conflict, and problems involving multi-national corporations, at New York University and at Harvard Law School, where he earned a degree.

Returning home in 1956, Yamani opened a private law practice in Jidda. Two years later he entered the government as legal adviser to the Council of Ministers. His champion in the royal family was Crown Prince Faisal, who also served as Premier. A deeply religious but forward-looking official, Faisal opposed the arch-conservatism of his half-brother, King Saud. He wanted to use oil revenues to industrialize and modernize Saudi Arabia, and he recognized the need for Western-educated experts like Yamani. From the beginning, Faisal was much impressed by Yamani's intelligence and by his grasp of the workings of the technocracies of Western countries. Among Yamani's tasks was a study of the income tax system, through which he came to understand the intricate financial workings of Aramco, by far the country's largest taxpayer. In 1960 he was named Minister of State Without Portfolio, becoming the youngest Saudi Arabian ever to hold ministerial rank, and one of the very few commoners in Faisal's inner circle.

SHEIK AHMED ZAKI YAMANI

Under Faisal's leadership, Yamani and other technocrats made plans to alleviate Saudi Arabia's underdevelopment, resulting largely from the Saudis' lack of expertise in exploiting their own oil resources and Aramco's reluctance to train them. A painful illustration of the Arabs' powerlessness came in 1960, when Aramco unilaterally cut the posted price of oil, on which tax and royalty payments are based. That move cost Saudi Arabia $30,000,000. In response, the oil-producing nations formed the Organization of Petroleum Exporting Countries (OPEC), hoping that collective action would prevent future high-handed moves by the oil companies.

After his appointment as Minister of Petroleum and Mineral Resources in March 1962, Yamani immediately began working to obtain greater benefits for Saudi Arabia. His first task was to negotiate a new tax base for Aramco, which he achieved after a year of talks. Under its provisions the company agreed to pay the Saudi government a settlement of $180,000,000, a sum considered substantial at the time. As a further conciliatory gesture, Yamani was named to Aramco's board of directors in 1962. The following year he founded the General Petroleum and Mineral Organization (Petromin), Saudi Arabia's own company for developing oil resources. Also in 1963, he and Aramco collaborated in founding the College of Petroleum and Minerals in Dhahran, where Arabs could study American oil technology.

As a means of obtaining a more equitable partnership between the company and the Kingdom, Yamani developed the concept of "participation," a middle ground between outright nationalization, advocated by some of the more militant OPEC spokesmen, and foreign control. Under its provisions, Saudi Arabia would gradually acquire Aramco concessions and installations and would make all decisions regarding price and production levels, but the Americans would continue to operate the concessions and would still profit from extracting, refining, and marketing the oil. The accession of Faisal to the throne of Saudi Arabia in 1964 enhanced Yamani's position in the Kingdom's ruling circles.

During the mid-1960's Saudi Arabian oil production and revenues rose steadily, but Aramco maintained absolute control, rejecting Yamani's "participation" scheme. After Israel defeated her Arab neighbors in the Six-Day War of 1967, Yamani urged the strengthening of the Arab bloc through formation of a union to deal with the oil companies, and that led to the founding, in January 1968, of the Organization of Arab Petroleum Exporting Countries (OAPEC). With Yamani as its first secretary-general in 1968-69, OAPEC adopted "participation" as its goal. For three more years the companies resisted, but by 1971 the balance of power had shifted in favor of the Arabs. The Western countries simply could not do without Arab oil, a fact that gave the Arabs almost unlimited leverage.

Those new circumstances led to the Teheran agreement between six Middle Eastern oil producing countries and major oil companies in February 1971. Under its provisions the posted price for oil rose sharply, as did the companies' payments to the countries. The result was an increase of Saudi Arabian revenues from $1.2 billion in 1970 to $2.16 billion in 1971. Subsequently, Yamani was delegated by the Arab Persian Gulf states to negotiate a "participation" arrangement. At first the companies balked, but when Yamani raised the more extreme possibility of nationalization, talks finally began. In March 1972 the companies accepted participation in principle; and in October they agreed to sell a 25 percent share of oil concessions to the Gulf states. Arab ownership was to expand gradually until it reached 51 percent in 1983. The arrangement represented a triumph for Sheik Yamani, who called it an "indissoluble Catholic marriage of the interests of producing nations, consuming nations, and oil companies."

King Faisal and Yamani now decided to concentrate their new-found power on the undermining of Israel. In early 1973 Yamani warned that Saudi Arabia would not increase oil production to meet Western needs unless the United States put more pressure on Israel to withdraw from occupied Arab territory. The Saudi Arabians at the time were producing about 7,200,000 barrels a day, and their vast reserves—about one-third of the non-Communist world's known supply—would allow them to pump an estimated 20,000,000 barrels daily by 1980. That increase was vital to the industrialized countries, whose consumption of oil was climbing rapidly. But Yamani's threats were largely ignored until, on October 6, 1973, the Yom Kippur War began. That war resulted in military victory for the Israelis, but it brought political and economic victory to the Arab nations, in view of growing world dependence on their oil resources.

The OAPEC countries quickly responded to the war by announcing a 5 percent monthly cut in oil production to punish Israel's supporters. On October 20, 1973 Faisal followed the lead of the governments of Libya and Abu Dhabi by ordering a total embargo on Saudi oil shipments to the United States. Other Arab countries soon joined the embargo, which was later extended to include the Netherlands, Rhodesia, Portugal, and South Africa. At a meeting in November, OAPEC decreed even more severe production cuts—25 percent immediately, with further 5 percent monthly cuts to follow. The Arabs could well afford the cutbacks, because OPEC in October had raised the posted price of oil a massive 70 percent.

In November and December 1973 Sheik Yamani and the Algerian energy minister, Belaid Abdessalem, toured Western capitals to explain OAPEC policies. That tour made Yamani an international figure. Suddenly aware of their vulnerability, the industrialized nations regarded him with an awe that prompted Ian Aitken to write in the *Guardian* (December 8, 1973): "By all the precedents, Sheik Yamani of Saudi Arabia is the most formidable Eastern emissary to arrive in Europe since the Tartars swept into Russia or the Moslem hordes reached the walls of Vienna in the Middle Ages." After visiting the major European capitals, Yamani arrived in the United States on December 3 for meetings with Secretary of State Henry Kissinger and other high officials. Repeatedly affirming the Arabs' determination to maintain the embargo until Israel showed willingness to compromise, Yamani told the Americans: "Stop this unlimited aid to Israel. We want a sign of good faith. We don't want to be rigid. . . . We are interested in peace and justice, not in enforcing sanctions." He did not, however, rule out the prospect of eventual recognition of Israel. "So many Arab leaders have announced they are prepared to sign a peace treaty with Israel, that the question of the existence of Israel is not an issue," he declared. "It is not tied to the oil issue in any case."

Yamani's diplomacy, backed by the embargo, produced immediate political results, with several nations moving noticeably towards the Arab position. In response, the OAPEC nations announced a 10 percent increase in oil production in late December 1973. The United States remained embargoed until March 1974, when a majority of OAPEC states, at Yamani's urging, declared that progress towards a Middle East settlement warranted resumption of American shipments.

Having largely attained their political objectives, King Faisal and Yamani now turned their attention to economic problems. The OPEC countries in December 1973 had again doubled the price of oil, leaving it 470 percent higher than it had been at the beginning of the year. Yamani was concerned that the crushing burden of oil payments might throw Western economies into recession and that the immense sums flowing to the Arabs could upset the international monetary system. He therefore tried to find the best means of reinvesting Arab surplus earnings in the West, and of making funds available to underdeveloped countries. He also reopened "participation" negotiations with Aramco, and in June 1974 the company agreed to increase Saudi Arabia's share of concessions and assets from 25 to 60 percent.

During 1974 Yamani lobbied for lower oil prices, but he ran into opposition among spokesmen for other oil-producing countries, who argued that prices should be increased. At OPEC meetings in March and June, the Saudis prevented major increases by threatening to flood the market with oil and were accused by delegates from Kuwait and Iraq of "playing the game of the imperialists." In July 1974 Yamani told visiting United States Treasury Secretary William E. Simon that Saudi Arabia would hold a large oil auction to force down the market price. But the auction, scheduled for August, was canceled after the seven-member Supreme Consultation Council on Petroleum and minerals voted six to one against Yamani on that issue. Unwilling to destroy the unity of OPEC in order to achieve lower prices, Yamani went along with further price increases decided upon at OPEC meetings in September and December. When, finally, in January 1975 OPEC voted a price freeze for nine months, Yamani expressed the hope that it could be extended beyond 1975. He hoped in vain, however, for in October 1975 the oil producers raised prices by 10 percent.

Reacting to proposals for an international conference to discuss energy problems, Yamani told reporters during a visit to New Delhi in February 1975 that oil should not be the only subject of discussion. "We want to discuss not only the price of oil, but the prices of raw materials, the transfer of technology, the international monetary system as well as any other problems that the developing countries have," he declared. That position, adopted by OPEC and the Third World nations, led to the failure of a Paris meeting in April 1975 that was meant to prepare the agenda for a world energy conference in the summer. The industrialized countries wanted the conference to center on energy matters, but spokesmen for OPEC and the developing states insisted on broad discussions of a "new world economic order."

The assassination of King Faisal by a nephew on March 25, 1975 left Yamani's political future in doubt. Although the crown went to Faisal's half-brother Khalid, the real power in the new regime appeared to reside in Crown Prince Fahd, the new First Deputy Premier, who was said to be an opponent of Yamani. In the Cabinet reorganization of March 29, Yamani retained his position, but some observers felt that without Faisal's backing his position was considerably weakened.

Pro-Western, anti-Communist, and committed to capitalism, Yamani is probably the most important ally the Americans have among the Arabs. While he has urged democratic reforms in Saudi Arabia's autocratic governmental system, he feels that poverty is no longer a major problem in his country. Yamani is the author of *Islamic Law and Contemporary Issues* (1968), a series of lectures he delivered at the American University in Beirut in 1967. He has been board chairman of Petromin and of the College of Petroleum and Minerals since 1963 and of the Saudi Arabian Fertilizer Company (Safco) since 1966.

Sheik Ahmed Zaki Yamani is a true internationalist who feels at home in a number of countries and knows several languages. According to a profile in *Time* (December 17, 1973), "His great advantage is that he is as much at ease in a trimly tailored Western business suit as in Arabia's flowing *thobe*. He straddles cultures, enjoying Arabian poetry and folk dancing, but also loving classical music and oilmen's lusty jokes." Described as a tall, strongly built man with "gentle and thoughtful" eyes and a Van Dyck beard, Yamani is noted for his graciousness and good humor, but he is also known to drive a hard bargain. According to one oil executive, quoted in the New York *Times* (November 28, 1973), "He speaks softly and never pounds the table. When discussions get hot, he gets more patient. In the end, he gets his way with what seems to be sweet reasonableness but is a kind of toughness."

Yamani met his first wife, the former Laila Sulleiman Faidhi, a native of Iraq, when they were both students in New York. They have two daughters, Mai and Maha, and a son Hani, all in their teens, who are being educated in Europe. In April 1975 Yamani was reported to have married a second wife, Tamam Mohamed al Anbar, the daughter of a Saudi Arabian businessman and former government official. The sheik divides his time between the capital city of Riyadh and his home in Jidda, and he has a villa in Taif.

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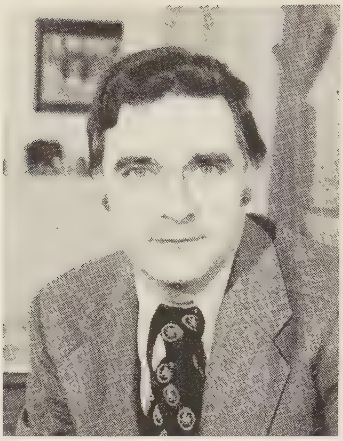
ZARB, FRANK G(USTAV)

Feb. 17, 1935- United States government official
Address: b. Federal Energy Administration,
Federal Building, Washington, D.C. 20461

With his appointment as head of the United States Federal Energy Administration, Frank G. Zarb became the second government official to hold that post since the agency's inception in July 1974. When he assumed responsibility for the energy administration in December 1974, Zarb was already familiar with its structure and function, since he had been temporarily involved in the organization of the FEA during the previous winter's oil crisis. At that time he held a permanent position as an associate director in the Office of Management and Budget. Zarb, who began his career in Wall Street brokerage firms during the late 1950's, was first recruited into the federal bureaucracy in 1971 by the Nixon Administration.

The only son of Gustav P. and Rosemary Zarb, Frank Gustav Zarb was born in Brooklyn, New York on February 17, 1935. He has one sister. His father, a Turkish immigrant of Maltese descent, supported his family by working as a



FRANK G. ZARB

refrigerator repairman. According to Zarb, as he told Barbara J. Katz in an interview in the *National Observer* (December 21, 1974), his present ability to work well with all types of people developed during the financially difficult years of his youth when he had to work as a delivery boy and at other odd jobs in order to supplement his family's income: "We didn't have much money, but we learned what life was like at a young age and we got to know a real mix of people."

With the intention of becoming an airplane mechanic, Zarb entered a vocational high school, but during his senior year he decided to follow the advice of one of his teachers that he attend college instead. To pay his tuition at Hofstra University in Hempstead, Long Island, Zarb held part-time jobs, relied on scholarship aid, and during his senior year worked for the school administration as a coordinator of student activities. Despite his busy schedule, he still found time to become a cadet commander in the ROTC and, in his last year, to serve as the president of the student council. According to one of his professors, Harold Lazarus, who is now the dean of Hofstra's business school, Zarb's potential as a leader was evident in college: "Frank was the fellow who if you wanted something to get done, he'd get it done. He wasn't a threatening person, though. You knew he was ambitious, but you felt his ambitions were going to help you" *(National Observer*, December 21, 1974). Zarb received his B.B.A. from Hofstra in 1957.

After a stint in the Army, Zarb began his career as a graduate management trainee with the Cities Service Oil Company in New York, where he learned all aspects of the business, including the pumping of gas. When he received his M.B.A. degree from Hofstra in 1962, Zarb left the industrial relations department of the oil company to become a general partner of Goodbody & Company, an investment banking firm also located in New York. While at Goodbody, Zarb became known on Wall Street as an excellent administrator of the "back office," or the department dealing with customer accounting and securities processing. After about a year as the senior vice-president of another investment banking firm, Cogan, Berlind, Weill and Levitt, Inc., Zarb was successful in merging his company with the much larger Hayden Stone, Inc. After the merger, Zarb became the executive vice-president of the new CBWL-Hayden Stone, Inc., in September 1970. While with Hayden Stone, he organized and chaired the first Joint Bank-Securities Industry Committee for Securities Protection. In the *National Observer* interview Zarb commented on what many consider his "meteoric rise" on Wall Street: "I have to laugh when I hear that. A lot of people rise quickly on Wall Street. What they're really saying is that unlike most people on the Street, my dad didn't belong to one of the firms, I hadn't gone to the 'right' schools, didn't come from a wealthy family —so I didn't have the normal political base."

Aware of Zarb's reputation on Wall Street as a capable and efficient manager, the Nixon Administration invited him to Washington to take over as Assistant Secretary of Labor for administration and management under the supervision of then Secretary of Labor, George P. Shultz. Zarb accepted the offer and assumed his first government position in April 1971. His main task at Labor was the study of the department's regional network, with an eye towards improving its efficiency. Zarb's work was part of the effort to decentralize the federal bureaucracy under the Nixon scheme known as the "New Federalism." When he returned to Hayden Stone, Inc., in 1972, he resumed his position as executive vice-president and chairman of the executive committee.

Zarb's return to Wall Street was short-lived, however, for in 1973 George P. Shultz persuaded him to accept a position working on government reorganization in the Office of Management and Budget. He assumed the post in July and performed a variety of agency tasks before being appointed associate director for natural resources, energy, and science, a job that carried with it the responsibility for the formulation of all energy program budgets. At the request of William E. Simon, then head of the Federal Energy Office, Zarb served as an acting assistant administrator at the energy agency for six weeks starting in December 1973. During his short stay at the FEO, he helped Simon organize what was to become the nation's first Federal Energy Administration: he established and headed the agency's operation and compliance division, instituted ten regional energy offices, formulated agency regulations, and recruited the necessary enforcement staff.

Shortly after Zarb's return to the OMB, Simon once again asked for his help, this time in connection with a strike by independent truckers in late January and early February 1974. The truckers, who deliver about 70 percent of the country's perishable goods, were protesting the shortage of fuel and the rising fuel prices. According to Bill Hill, chairman of the Truckers Unity Committee, Zarb reacted with understanding and compassion toward the plight of the truckers. "Zarb wasn't a typical Washington bureaucrat," Hill said. "He was a guy who could roll up his sleeves and bring himself down to the level of a trucker."

During his year and a half at OMB, Zarb developed a crude-oil equalization program, which enhanced the competitiveness of small oil firms; chaired the White House steering committee that established the Energy Research and Development Administration; and was instrumental in reducing Administration opposition to the proposed plan requiring the installation of stack gas scrubbers in all coal-fired power plants. As his reputation as a problem-solver spread throughout the federal bureaucracy during those years, many officials began turning to Zarb for help in resolving difficulties: Rogers C. B. Morton, the Secretary of the Interior, relied on him for assistance in Indian affairs; Secretary of Commerce Frederick B. Dent sent him on a special mission to Budapest, Hungary; and, for Secretary of State Henry A. Kissinger, Zarb worked on plans for a proposed international lending institution that was to provide industrial nations with aid in their struggle with rising oil prices and in their attempts to lower fuel consumption.

After Morton became chairman of the Energy Resources Council in October 1974, he appointed Zarb executive director of the newly created Cabinet-level body, which was to be responsible for the formulation of energy policy proposals for the President's consideration and the coordination of the activities of the various federal agencies involved in energy matters. Zarb's duties on the council were to be in addition to those at the OMB, but after his nomination by President Gerald Ford, on December 2, 1974, to succeed John C. Sawhill as the head of the FEA, Zarb left the OMB.

Sawhill had resigned from the agency on October 29, 1974 after conflicts with the President arose over his support of an increased gasoline tax and mandatory energy conservation measures. Zarb's main concern about accepting the nomination to the vacated post was whether or not he would have easy access to the White House, a privilege that had not been granted to Sawhill. After assurances from President Ford that he would, Zarb accepted and he was confirmed by the Senate on December 11, 1974. His acceptance meant turning down an attractive offer from William J. Casey, head of the federal Export-Import Bank, to accede to the vice-presidency of that financing agency, a position that would have provided him with more leisure time and the possibility of eventually becoming president of the institution. Observers noted at the time of his appointment that, as administrator, Zarb was likely to wield considerable power over the nation's energy policies because of his dual role as FEA head and ERC director.

As administrator of the FEA, Zarb is responsible for advising the President on all aspects of domestic and foreign energy policies and for overseeing the price and regulatory operations of the agency. At the special request of President Ford, Zarb's first task at FEA was the revamping of the emergency procedures to be instituted in case of a second embargo by oil-producing nations. He overhauled the program of fuel allocation to the states and took steps to make sure that gasoline rationing measures could be introduced within ninety days of the beginning of a crisis. In December 1974 he advised President Ford to veto legislation aimed at controlling the strip mining industry, since he felt that continued coal production was essential in a time of energy shortage. The President later heeded his advice.

Among the responsibilities Zarb assumed as administrator was the supervision of FEA investigations of oil-company over-charges during the 1974 oil embargo. In April 1975 he announced that his agency would provide funds for the study of ways to conserve electricity. Zarb said at the time that among the methods he favored were rate inversion, which entails higher prices for the heaviest users of electricity; higher rates during peak hours of consumption; tax breaks for consumers who install energy-saving forms of insulation; and regulations granting utilities the right to reduce output to heavy users for short periods of time. One of the more radical plans Zarb mentioned was the possible provision of energy at lower rates to low-income groups. In May 1975 he asked seventy-nine power plants across the country to convert from fuel oil to coal, and he announced that other plants would eventually be receiving the same request.

Of all the tasks assigned to the new FEA administrator the most important was that of being chief energy spokesman for the President. Zarb was involved in the formulation of the energy proposals that the President presented to Congress in his State of the Union address on January 15, 1975. The President's plan involved higher taxes and prices for imported oil, the decontrolling of prices of domestic oil to encourage its further development, and the imposition of a "windfall" profits tax. The Democratic-dominated Congress, however, opposed higher prices and favored a system of government controls instead. It was Zarb's responsibility to try to reach a compromise between the viewpoints of the administration and Congress. During the first half of 1975 he spoke before Congressional committees, at meetings of oil company executives and state energy officials, and traveled across the country with President Ford, all in an attempt to explain and to round up support for the administration's proposals.

Although he was severely criticized by environmentalists for being more concerned with increasing energy supplies than with protecting the environment, Zarb was reportedly respected by many members of Congress with whom he met during negotiations. According to a Democratic Senate staff member, who was quoted in the *Wall Street Journal* (March 3, 1975), Zarb was generally viewed as being "pragmatic and flexible and not as hung up on ideology as some of his colleagues."

The new FEA chief has been a member of the Chicago Board of Trade and the Chicago Mercantile Exchange, and an allied member of the

New York, American and Pacific Coast stock exchanges. He was also a member of the board of arbitrators of the National Association of Securities Dealers and of the board of advisers of the New York Institute of Finance. Zarb is the author of *The Stockmarket Handbook,* which was published by Dow Jones-Irwin in 1965. In 1974 Hofstra University presented its Distinguished Scholar Award to Zarb.

On March 31, 1957 Frank Gustav Zarb married Patricia Koster, a fellow student at Hofstra. The couple has two children, Krista Anne and Frank, Jr. Zarb has blue eyes and black hair, and stands at five feet eight inches. He is a member of the Republican party. When asked by Barbara Katz in the *National Observer* interview to explain why he worked so hard, Zarb relied: "Maybe it goes back to my early background. You know, I always had to work a little harder than most of the people around me—at Hofstra I had to earn my tuition, on Wall Street I had no automatic launching pad. You just don't give up ingrained traits like that."

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NECROLOGY

ACE, JANE Oct. 12, 1905-Nov. 11, 1974 Former radio performer; in 1930's and 1940's was amiable, malapropism-spouting wife in thrice-weekly network domestic comedy program *Easy Aces,* scripted by radio-television writer and producer Goodman Ace, her husband in the show as in real life; died in New York City. See *Current Biography* (May) 1948.

Obituary

N Y Times p42 N 12 '74

ACKER, ACHILLE (H.) VAN Apr. 8, 1898-July 10, 1975 Former Premier of Belgium; Socialist member of Belgian Chamber of Deputies since 1927; president of the Chamber since 1961; between 1945 and 1958 served in succession of coalition Cabinets, three of which he headed, in 1945, 1946, and from 1954 to 1958; died in Bruges. See *Current Biography* (May) 1958.

Obituary

N Y Times p32 Jl 11 '75

ADDERLEY, JULIAN E(DWIN) Sept. 15, 1928-Aug. 8, 1975 Jazz saxophonist; nicknamed "Cannonball"; formed the first of his many combos as high school student in Tallahassee, Florida in 1948; became star overnight when, visiting New York City in 1955, he sat in for missing member of Oscar Pettiford's group in Greenwich Village night club; later initiated "soul jazz" trend with his own quintet's hit "This Here"; died in Gary, Indiana. See *Current Biography* (July) 1961.

Obituary

N Y Times p20 Ag 9 '75

ALEXANDERSON, ERNST F(REDRIK) W(ERNER) Jan. 25, 1878-May 14, 1975 Engineer; pioneer of electronics industry; member of General Electric Company engineering team (1902-48); developed high-frequency alternator facilitating first vocal radio broadcast (1906); held 322 patents, mainly in fields of communications and transportation; as consultant to Radio Corporation of America (from 1952), worked on development of color television; died in Schenectady, New York. See *Current Biography* (September) 1955.

Obituary

N Y Times p46 My 15 '75

ANDERSON, LEROY June 29, 1908-May 18, 1975 Composer; conductor; wrote *Blue Tango* (1952), the first instrumental composition to reach the top of the pop charts, and such standards as *Sleigh Ride, Syncopated Clock, Promenade,* and *China Doll,* as well as symphonic works, including *Irish Suite*; died in Woodbury, Connecticut. See *Current Biography* (September) 1952.

Obituary

N Y Times p32 My 19 '75

ANDREWES, SIR WILLIAM (GERARD) Nov. 3, 1899-Nov. 21, 1974 Admiral, British Navy; began combat service toward end of World War I; between wars was a fleet torpedo officer; during World War II played important roles in invasion of Italy and landing at Normandy and was Royal Navy's assistant director of plans; commanded United Nations blockade and escort force in Korean conflict; later was deputy Supreme Commander of NATO Atlantic forces; died in Winchester, England. See *Current Biography* (September) 1952.

Obituary

N Y Times p42 N 22 '74

ANDRIĆ, IVO Feb. 10, 1892-Mar. 13, 1975 Yugoslav writer; 1961 Nobel laureate in literature; member of his country's diplomatic corps (1924-41); in his short stories and novels, such as *The Bridge Over the Drina* (1959), *Devil's Yard* (1962), and *The Woman From Sarajevo* (1966), reflects Kierkegaard-inspired gloom and pessimism; died in a Belgrade hospital. See *Current Biography* (February) 1962.

Obituary

N Y Times p42 Mr 14 '75

ANGLE, PAUL M(CCLELLAND) Dec. 25, 1900-May 11, 1975 Historian; a leading authority on Abraham Lincoln; wrote *Here I Have Lived; A History of Lincoln's Springfield, 1821-1865* (1935) and *The Lincoln Reader* (1947), among other books; co-author, with Carl Sandburg, of *Mary Lincoln, Wife and Widow* (1932); director of Chicago Historical Society (1945-65); died in Chicago. See *Current Biography* (July) 1955.

Obituary

N Y Times p38 My 13 '75

ASKEY, E(DWIN) VINCENT Aug. 15, 1895-Dec. 11, 1974 Physician; as president of the American Medical Association (1960-61), led fight against medical care insurance under the Social Security system; was staff surgeon at St. Vincent's Hospital in Los Angeles for more than forty years. See *Current Biography* (February) 1961.

Obituary

N Y Times p32 D 14 '74

BAILEY, JOHN M(ORAN) Nov. 23, 1904-Apr. 10, 1975 Political party official; lawyer; influential chairman of Democratic National Committee during the administration of John F. Kennedy and Lyndon B. Johnson; as Democratic state chairman in Connecticut since 1946, organized support for the nomination of many political figures in state government, including the gubernatorial nomination of Ella T. Grasso in 1974; died in Hartford, Connecticut. See *Current Biography* (June) 1962.

Obituary

N Y Times p38 Ap 11 '75

BAKER, GEORGE May 22, 1915-May 7, 1975 Cartoonist; creator of popular comic strip about a woebegone GI, "Sad Sack," first published in United States Army's World War II weekly *Yank* and later syndicated to newspapers worldwide; died in Los Angeles, California. See *Current Biography* (November) 1944.

Obituary

N Y Times p33 My 9 '75

BAKER, JOSEPHINE June 3, 1906-Apr. 12, 1975 American-born Parisian singer and dancer; introduced "le jazz hot" to Paris in 1925 debut in *La Revue Nègre;* quickly became the personification in France of black talent; remained a popular performer in France and the United States for fifty years, with periods of retirement; adopted about a dozen orphans of various races whom she cared for at an estate in the Dordogne Valley and later in Monaco; died in Paris. See *Current Biography* (July) 1964.

Obituary

N Y Times p61 Ap 13 '75

BAXTER, JAMES P(HINNEY), 3d Feb. 15, 1893-June 17, 1975 Educator; historian; professor at Harvard University (1925-37); substantially raised academic standards of Williams College while serving as its president (1937-61); won Pulitzer Prize in history (1947) for *Scientists Against Time,* a chronicle of the work of the Office of Scientific Research and Deveolpment in World War II; died in Williamstown, Massachusetts. See *Current Biography* (July) 1947.

Obituary

N Y Times p38 Je 19 '75

BECH, JOSEPH Feb. 17, 1887-Mar. 8, 1975 Luxembourg statesman; leader of Christian Social party; was Foreign Minister from 1926 to 1959, and for a total of fifteen years within that period was simultaneously head of government; played major role, all out of proportion to size of his duchy, in forging Western European economic, political, and military cooperation after World War II, notably through Benelux union, Brussels pact, European Defense Community, and, above all, Common Market; died in Luxembourg. See *Current Biography* (February) 1950.

Obituary

N Y Times p32 Mr 10 '75

BENNY, JACK Feb. 14, 1894-Dec. 27, 1974 Comedian; star of stage, screen, nightclubs, television, and, above all, radio; began career as violinist in vaudeville; achieved greatest popularity with weekly network radio show, which ran for twenty-three years beginning in 1932; in playing the deadpan penny-pincher—his constant professional persona—was master of the slow take, the eloquent pause, the piqued stare, and the indignant, precisely timed and inflected "Well!"; died at his home in Beverly Hills, California at thirty-nine, his facetiously fixed age since 1933. See *Current Biography* (November) 1963.

Obituary

N Y Times p1+ D 28 '74

BENTON, THOMAS HART Apr. 15, 1889-Jan. 19, 1975 Painter; a pioneering force in twentieth-century American art; a foe of European aestheticism, devoted himself to vigorous, direct, de-sentimentalized depictions of grass-roots life in the United States, past, present and folkloric; used a style characterized by bold colors and flat, stylized figures, reminiscent of El Greco; in his regionalism, encompassed subjects ranging from gaunt Ozark hillbilly fiddlers and Midwestern farmers scything hay to GI's in city honkytonks; best known for the narrative realism of his murals; died of heart disease in Kansas City, shortly after collapsing in his studio. See *Current Biography* (October) 1940.

Obituary

N Y Times p1+ Ja 20 '75

BLAGONRAVOV, A(NATOLI) A(RKADYEVICH) June 1, 1894-Feb. 4, 1975 Soviet scientist; said to have been a key figure in development of first Soviet space satellite, *Sputnik I,* launched in 1957; advocate of international cooperation in space efforts; member of Soviet Academy of Sciences; retired general of Soviet army; died in Moscow. See *Current Biography* (February) 1958.

Obituary

N Y Times p36 F 6 '75

BRANZELL, KARIN Sept. 24, 1891-Dec. 15, 1974 Singer; sang leading contralto roles with Stockholm Royal Opera (1912-18), Berlin State Opera (1919-23), and Metropolitan Opera (1924-44); acclaimed for her interpretations of Italian and

Wagnerian heroines; after retirement, taught privately and at Juilliard School (1946); died at her home in Altadena, California. See *Current Biography* (February) 1946.

Obituary

N Y Times p36 D 16 '74

BRAY, ROBERT S(TUART) Sept. 9, 1915-Nov. 26, 1974 Librarian; United States government official; directed a program of books in Braille and on sound recordings as chief of the Library of Congress division for the blind and physically handicapped (1957-72); helped to form and served as chairman (1964-72) of the library committee of the President's Committee on Employment of the Handicapped; died in Sanibel, Florida. See *Current Biography* (February) 1966.

Obituary

Wilson Lib Bul 49:337 Ja '75

BRUNDAGE, AVERY Sept. 28, 1887-May 8, 1975 Athletic association official; businessman; one of most powerful and controversial figures in the history of organized sport; as president of Amateur Athletic Union (1928-35) and United States Olympic Association and Committee (1929-53) and vice-president (1945-52) and president (1952-72) of International Olympic Committee, zealously defended amateurism in sports; died at Garmisch-Partenkirchen, West Germany. See *Current Biography* (January) 1948.

Obituary

N Y Times p40 My 9 '75

BRYAN, JULIEN (HEQUEMBOURG) May 23, 1899-Oct. 20, 1974 Photographer; documentary film maker; related his World War I ambulance service experiences in prose and pictures in *Ambulance 464* (1918); traveled world with camera beginning in 1920's; best known for documentaries on Soviet life and for film *Siege* (1939) and book of same name (1940), about German invasion of Poland; lectured at Carnegie Hall and Town Hall showings of his travelogues until mid-1960's; continued making films—most recently, about Chinese village life, the Middle East, and the American Indian—until his death; died in Bronxville, New York. See *Current Biography* (July) 1940.

Obituary

N Y Times p36 O 21 '74

BULGANIN, NIKOLAI A(LEKSANDROVICH) June 11, 1895-Feb. 24, 1975 Soviet statesman; marshal of the U.S.S.R.; member of military high command during World War II; Minister of Defense (1947-49; 1953-55); member of Politburo (1948-52) and Presidium (1952-58) of Soviet Communist party; as Chairman of Council of Ministers, or Premier (1955-58), shared power with party First Secretary Nikita S. Khrushchev and helped to inaugurate more flexible policy toward West, known as "spirit of Geneva"; removed from power by Khrushchev after siding with "antiparty group"; died in Moscow, where he lived in obscurity following retirement in 1960. See *Current Biography* (February) 1955.

Obituary

N Y Times p1+ F 26 '75

BURNS, JOHN A(NTHONY) Mar. 30, 1909-Apr. 5, 1975 Hawaii political leader and statesman; reorganized Democratic party in Hawaii after World War II; as territorial delegate to the United States Congress (1957-59), worked for adoption of legislation to admit Hawaii as the fiftieth state of the Union; Governor of Hawaii (1962-74); died in Honolulu. See *Current Biography* (February) 1972.

Obituary

N Y Times p34 Ap 7 '75

BUSHNELL, ASA S(MITH) Feb. 2, 1900-Mar. 22, 1975 Organization official; graduate manager of athletics at Princeton University (1927-37); as Eastern College Athletic Conference commissioner, revised college football code and formulated strict standards for amateur athletics; member of executive committee (1934-45), secretary (1945-65), and director (1965-70) of United States Olympic Committee; recipient of Olympic Torch (1966); died in Princeton, New Jersey. See *Current Biography* (July) 1952.

Obituary

N Y Times p51 Mr 23 '75

CARTER, JOHN (WAYNFLETE) May 10, 1905-Mar. 18, 1975 British bibliographer; as assistant director (1927-39) and managing director (1946-53) of Charles Scribner's Sons, Ltd., unearthed priceless edition of Gutenberg Bible and original Mozart score; with Graham Pollard, exposed once-revered bookman Thomas J. Wise's expert forgeries of first editions and developed methods for authenticating printed works; author of several books, including *ABC for Book Collectors* (5th ed., 1972) and *Taste & Technique in Book Collecting* (1970); died in London. See *Current Biography* (May) 1959.

Obituary

N Y Times p30 Mr 27 '75

CHAMBERLAIN, SAMUEL Oct. 28, 1895-Jan. 10, 1975 Photographer; artist; author; caught the charm of picturesque American and European —especially French—landscapes and architecture in photographs, drawings, and etchings filling more than forty books, including *Beyond New England Thresholds* (1937), *Behold Williamsburg* (1947), and *Soft Skies of France* (1953); contributed to *Gourmet* magazine; with his French-born wife, Narcissa, coauthored books on French and British cuisine; died in Marblehead, Massachusetts. See *Current Biography* (September) 1954.

Obituary

N Y Times p32 Ja 11 '75

CHAPIN, JAMES July 9, 1887-July 12, 1975 Artist; painted Americana in strong, ascetic style that he called "environmental realism"; besides such oils as *Bank of a Stream, Barn in Snow, Ball Player, Railroad Workers,* and *Strawstacks in Utah,* did portraits of subjects ranging from the Marvins, a primitive New Jersey farm family, to his friend Robert Frost; in later years painted dozens of *Time* covers; died in Toronto, Canada. See *Current Biography* (March) 1940.

Obituary

Time 104:44 Jl 28 '75

CHARLES, EZZARD July 7, 1921-May 28, 1975 Boxer; won ninety-six of the 122 bouts he fought between 1940 to 1959; won world heavyweight championship in bout with Joe Walcott after retirement of Joe Louis in 1949, but lost title to Walcott two years later; died in Chicago, Illinois. See *Current Biography* (June) 1949.

Obituary

N Y Times p38 My 29 '75

CHIANG KAI-SHEK Oct. 31, 1886-Apr. 5, 1975 President of Nationalist China; was chief of staff to Sun Yat-sen, founder of Kuomintang, or Nationalist party, in early 1920's; after Dr. Sun's death, in 1925, took over Kuomintang and subdued feudal warlords; as ruler of mainland China, from 1928, imposed precarious unity on the sprawling nation for twenty-one years; with cooperation of Communist Chinese forces, and eventual help of World War II allies, fought off Japanese invaders in Sino-Japanese War of 1937-45; losing civil war to Communists, in 1949 fled to island of Taiwan, where he set up government-in-exile; died in Taipei, Taiwan. See *Current Biography* (May) 1953.

Obituary

N Y Times p1+ Ap 6 '75

CONSIDINE, BOB *See* Considine, R. B.

CONSIDINE, ROBERT (BERNARD) Nov. 4, 1906-Sept. 25, 1975 Journalist; for almost four decades wrote a column, "On the Line," for Hearst newspapers, in recent years syndicated by King Features and the Hearst Headline Service; was author or coauthor of some twenty-five books, including *Thirty Seconds Over Tokyo* (1943); wrote several motion picture scripts; appeared as commentator on radio and television news programs; died in New York City. See *Current Biography* (December) 1947.

Obituary

N Y Times p40 S 26 '75

COOLIDGE, WILLIAM D(AVID) Oct. 23, 1873-Feb. 3, 1975 Physiochemist; inventor; began long association with the General Electric Company as researcher in 1905 and served as director of research from 1932 to retirement in 1944; developed a method of working tungsten that led to his improvements in the electric light bulb and to his development in 1913 of the X-ray tube; died in Schenectady, New York. See *Current Biography* (June) 1947.

Obituary

N Y Times p40 F 5 '75

CORDIER, ANDREW W(ELLINGTON) Mar. 3, 1901-July 11, 1975 United Nations official; educator; internal security expert with United States Department of State (1944-46); took part in San Francisco and London U.N. conferences (1945); as executive assistant to U.N. Secretary General with rank of undersecretary (1946-62), skillfully dealt with crises in Congo, Middle East, and other areas; dean of Columbia University School of International Affairs (1962-68, 1970-72); acting president (1968-69) and president (1969-70) of Columbia, where he helped restore calm to campus during period of student unrest; died in Manhasset, New York. See *Current Biography* (April) 1950.

Obituary

N Y Times p39 Jl 13 '75

COUNTS, GEORGE S(YLVESTER) Dec. 9, 1889-Nov. 10, 1974 Educator; former chairman of New York State Liberal party (1955-60); on faculties of Columbia University (1927-59) and University of Southern Illinois (1962-71), among other schools; studied educational systems around world, especially in Soviet Union, where he was disabused of his idealistic view of Communism; resigned New York State chairmanship of Communist-infiltrated American Labor party in 1944; subsequently helped found Liberal party; wrote twenty-nine books, including *Education and American Civilization* (1952); died in Belleville, Illinois. See *Current Biography* (December) 1941.

Obituary

N Y Times p32 N 11 '74

CRAIG, ELIZABETH MAY 1889(?)-July 15, 1975 Journalist; Washington correspondent for Gannett newspapers in Maine until her retirement in 1965; famous for her incisive, persistent questions at Presidential press conferences and on NBC-TV program *Meet the Press;* died in Silver Spring, Maryland. See *Current Biography* (June) 1949.

Obituary

N Y Times p40 Jl 16 '75

CROSS, MILTON JOHN April 16, 1897-Jan. 3, 1975 Radio announcer; the voice of the New York Metropolitan Opera ever since the inception of the Met's Saturday afternoon performances in 1931; in solemn tones and cultivated diction, with rolling Italian *r*'s and carefully enunciated Wagnerian *Ich*'s, provided plot summaries, costume descriptions, and other opera commentary, first over the NBC network and more recently through some 210 stations loosely affiliated in the Met's own "network"; died at his home in Manhattan. See *Current Biography* (January/February) 1940.

Obituary

N Y Times p26 Ja 4 '75

DAVIS, CHESTER CHARLES Nov 17, 1887-Sept. 25, 1975 Agricultural specialist; as administrator of the Agricultural Adjustment Administration (1933-36) and agricultural member of the Federal Reserve System's board of governors (1936-41), helped to formulate New Deal farm policy; headed the agricultural division of the National Defense Commission in the early years of World War II; died in Winston-Salem, North Carolina. See *Current Biography* (July) 1940.

Obituary

N Y Times p76 S 26 '75

DAVIS, JOSEPH S(TANCLIFFE) Nov. 5, 1885-Apr. 23, 1975 Economist; authority on world food production, distribution, and consumption; director (1921-52) and professor of economic research (1938-52) of the Food Research Institute at Stanford University; member of the President's Council of Economic Advisers (1955-58); author of many publications on agricultural problems for the Food Research Institute and of other books; died in Los Altos, California. See *Current Biography* (July) 1947.

Obituary

N Y Times p38 Ap 24 '75

DE SICA, VITTORIO July 7, 1901-Nov. 13, 1974 Italian motion picture director; actor; on stage, began performing in drama, musical comedy, and vaudeville in 1920's; became movie matinee idol in 1930's, and in Italy remained best known as actor to end of life; began directing on eve of World War II; gained international fame as director and contributed to "new realism" with gray, grainy postwar pictures *Shoeshine* and *The Bicycle Thief,* stark dramas about Rome's poor filmed on location with indigenous casts; with sophisticated tragedy *The Garden of the Finzi-Continis* won fifth Academy Award, for best foreign film of 1972; died in Paris. See *Current Biography* (July) 1952.

Obituary

N Y Times p50 N 14 '74

DE VALERA, EAMON Oct. 14, 1882-Aug. 29, 1975 American-born Irish patriot; founder of Fianna Fáil party; leader in Ireland's struggle for independence from Britain; president of Ireland until 1973; under his administration, Irish Free state granted dominion status in 1922, gradually broke all ties with British Crown and became Republic of Ireland, in 1948; died in Dublin. See *Current Biography* (September) 1951.

Obituary

N Y Times p1+ Ag 30 '75

DOXIADIS, CONSTANTINOS A(POSTOLOS) May 14, 1913-June 28, 1975 Greek architect and city planner; created multidisciplinary science of human settlement known as ekistics; during World War II, headed regional and town planning department in Greek Public Works Ministry and taught at Athens Technical University, while serving in anti-Nazi underground; held various government posts after war; cofounder and president (from 1953) of Athens consulting engineering firm Doxiadis Associates, which blueprinted Pakistani capital of Islamabad, among other urban planning projects throughout the world; author of *Ekistic Analysis* (1946) and other books; died in Athens, Greece. See *Current Biography* (September) 1964.

Obituary

N Y Times p32 Je 30 '75

DRAPER, WILLIAM H(ENRY), JR. Aug. 10, 1894-Dec. 26, 1974 United States government official; investment banker; as head of American military government's economic division (1945-46), formulated "Draper Plan" to revive German industry; directed occupation policies in Japan as undersecretary of the Army (1947-49); served as United States Special Representative in Europe and as Permanent Representative to NATO Council (1952-53); was vice-president of Dillon, Read and Company (1937-53) and partner in Draper, Gaither and Anderson (1959-67); consultant to UN Fund for Population Activities (1969-74); died in Naples, Florida. See *Current Biography* (March) 1952.

Obituary

N Y Times p34 D 27 '74

DRISCOLL, ALFRED E(ASTLACK) Oct. 25, 1902-Mar. 9, 1975 Former Governor of New Jersey (1947-54); previously served as majority leader in New Jersey State Senate; as Governor, was instrumental in revising state constitution, especially as it applied to archaic state judicial system; also, earned epithet, "father of the New Jersey Turnpike"; from 1954 to 1967 was president of the Warner Lambert Pharmaceutical Company; chaired New Jersey Turnpike Authority, from 1970; died in Haddonfield, New Jersey. See *Current Biography* (January) 1949.

Obituary

N Y Times p32 Mr 10 '75

DUCLOS, JACQUES Oct. 2, 1896-Apr. 25, 1975 French Communist party leader; joined party when it was formed, in 1920, and became its secretary in 1931; during numerous terms in both houses of national legislature, beginning in 1926, earned recognition for expertise in economics and finance; was organizer of World War II Resistance against German Occupation; ran for Presidency in 1969; was influential internationally through membership on central committee of Communist International and his trend-signaling editorials in the French party daily *l'Humanité*; died in Paris. See *Current Biography* (February) 1946.

Obituary

N Y Times p30 Ap 26 '75

DUNNING, JOHN R(AY) Sept. 24, 1907-Aug. 25, 1975 Physicist; conducted early experiments in nuclear fission that helped to lay groundwork for atomic bomb; directed research at Columbia University during World War II, leading to development of gaseous diffusion process for isolation of uranium 235 isotope, used for nuclear weapons; dean of engineering faculty (1950-69) and Thayer Lindsley Professor of Applied Science (from 1969) at Columbia University; died in Key Biscayne, Florida. See *Current Biography* (May) 1948.

Obituary

N Y Times p36 Ag 28 '75

DUNNINGER, JOSEPH Apr. 28, 1892-Mar. 9, 1975 Telepathist; authority on magic; began career as stage prestidigitator but early turned mentalist, specializing in what he called "genuine telepathic communication and thought reading"; reached wide audience through a network radio program, beginning in 1943, and, later, a television show, last aired in 1968; died at his home in Cliffside Park, New Jersey. See *Current Biography* (September) 1944.

Obituary

N Y Times p32 Mr 10 '75

ELY, PAUL (HENRI) Dec. 17, 1897-Jan. 16, 1975 French army general; as liaison officer with Free French during World War II had dangerous mission of traveling between General de Gaulle's London headquarters and underground resistance in German-occupied France; was chief of staff and commander-in-chief of French forces in Indochina until French defeat there in 1954; held key post in early stages of France's withdrawal from Algeria; retired in 1961; died in Paris. See *Current Biography* (October) 1960.

Obituary

N Y Times p30 Ja 20 '75

EVANS, ALICE C(ATHERINE) Jan. 29, 1881-Sept. 5, 1975 Bacteriologist; staff member of United States Public Health Service (1918-45); conducted research leading to identification of raw milk as a major source of undulant fever in man, also known as Malta fever; one of leading proponents of mandatory pasteurization of milk; first woman president of Society of American Bacteriologists (1928); died in Alexandria, Virginia. See *Current Biography* (October) 1943.

Obituary

N Y Times p51 S 7 '75

EVANS, WALKER Nov. 3, 1903-Apr. 10, 1975 Photographer; educator; known for his unadorned, contemplative, and detached, though sometimes elegiac, photographic record of American life, both factual and metaphorical; some of his many photographs of the Depression appear in James Agee's *Let Us Now Praise Famous Men* (1941); associate editor of *Fortune* magazine (1945-65); died in New Haven, Connecticut. See *Current Biography* (September) 1971.

Obituary

N Y Times p40 Ap 11 '75

FAISAL, KING OF SAUDI ARABIA 1906(?)-Mar. 25, 1975 Most powerful of few remaining absolute monarchs in Middle East; ascended throne of Saudi desert kingdom, world's largest exporter of oil, in 1964; as fearful of Communism as of Zionism, exerted conservative resistance to radical political forces in Arab world; favored friendly ties with United States; assassinated in royal palace in Riyadh, Saudi Arabia by a nephew, Prince Faisal ibn Musad, described in official announcement as "mentally deranged." See *Current Biography* (May) 1966.

Obituary

N Y Times p1+ Mr 26 '75

FARRAR, JOHN (CHIPMAN) Feb. 25, 1896-Nov. 6, 1974 Publisher; editor; writer of poems—including those collected in *The Middle Twenties* (1924)—and one-act plays, mostly for young people; in 1920's, contributed short stories and literary criticism to *Charm* and other publications and was editor of literary monthly *The Bookman*, as well as manuscripts, at George H. Doran Company; founded Breadloaf Writers' Conference at Middlebury (Vermont) College in 1926; cofounded Farrar & Rinehart Inc. in 1929 and Farrar, Straus & Company (now Farrar, Straus & Giroux) in 1946; president of New York Center of P.E.N. (1951-54); died at his home in Manhattan, where he had been reading manuscripts even in his retirement. See *Current Biography* (June) 1954.

Obituary

N Y Times p48 N 7 '74

FAUST, CLARENCE H(ENRY) Mar. 11, 1901-May 20, 1975 Educator; clergyman; director of libraries and dean of humanities and sciences at Stanford University (1947-51); as president of Ford Foundation's Fund for the Advancement of Education (1951-66), directed distribution of $60,000,000 in grants; died at Claremont, California. See *Current Biography* (March) 1952.

Obituary

N Y Times p42 My 22 '75

FELTIN, MAURICE CARDINAL May 15, 1883-Sept. 27, 1975 French ecclesiastic; served as Archbishop of Sens (1932-35), Archbishop of Bordeaux (1935-49), and Archbishop of Paris (1949-66); was created Cardinal in 1953 by Pope Pius XII, to whom he defended the worker-priests movement of France; died in Paris suburb. See *Current Biography* (May) 1954.

Obituary

N Y Times p59 S 28 '75

FLANDERS, MICHAEL Mar. 1, 1922-Apr. 14, 1975 British actor; humorist; lyricist; although confined to a wheelchair, collaborated with Donald Swann on the two-man zany but literate revues *At the Drop of a Hat* (1956) and *At the Drop of Another Hat* (1963), in which they performed in London, New York, and other cities; broadcast hundreds of shows on BBC radio and television; died on vacation in Wales. See *Current Biography* (January) 1970.

Obituary

N Y Times p44 Ap 16 '75

FOLEY, RAYMOND M(ICHAEL) May 17, 1890-Mar. 2, 1975 Former United States government official; Michigan state director of the Federal Housing Administration (1934-45); commissioner of the FHA in Washington (1945-47); administrator of the Housing and Home Finance Agency, of which FHA became a part (1947-53); died in Grosse Pointe, Michigan. See *Current Biography* (October) 1949.

Obituary

N Y Times p36 Mr 4 '75

FRANKLIN, JOHN M(ERRYMAN) June 18, 1895-June 2, 1975 Steamship company executive; retired United States Army officer; president of United States Lines (1936-42; 1945-66); was responsible for construction (1952) and operation of 53,329-ton S.S. *United States*, the largest American-flag passenger liner; head of marine operations of Army Transportation Corps, with rank of major general, during World War II; died in Cockeysville, Maryland. See *Current Biography* (September) 1949.

Obituary

N Y Times p42 Je 4 '75

FRESNAY, PIERRE Apr. 4, 1897-Jan. 9, 1975 French actor; director; appeared in classical and modern repertory with Comédie Française (1915-28); with wife, actress Yvonne Printemps, assumed management of Paris' Théâtre de la Michodière in 1937; featured in more than seventy films, including Pagnol's *Marius* trilogy, *Monsieur Vincent* (1948) and *La Valse de Paris* (1950); most widely known for role as aristocratic young French officer in *La Grande Illusion* (1937); died at American Hospital in Neuilly-sur-Seine, France. See *Current Biography* (February) 1959.

Obituary

N Y Times p40 Ja 10 '75

GALLAGHER, WILLIAM M. Feb. 26, 1923-Sept. 28, 1975 News photographer; while employed by the Flint (Michigan) *Journal* won the 1953 Pulitzer Prize in photography for his picture of the Democratic Presidential candidate, Adlai E. Stevenson, showing a hole in the sole of his shoe; died in Flint, Michigan. See *Current Biography* (October) 1953.

Obituary

N Y Times p34 S 29 '75

GAMBLING, JOHN B(RADLEY) Apr. 9, 1897-Nov. 21, 1974 Radio broadcaster; pioneer in morning wake-up programs; dispensed cheery chatter, pop music, news, time checks, and weather and traffic reports over station WOR in New York for more than a quarter-century; joined WOR in 1925 with calisthenics show; later launched *Rambling With Gambling*, which he turned over to his son, John A., when he retired in 1958; died in Palm Beach, Florida. See *Current Biography* (March) 1950.

Obituary

N Y Times p42 N 22 '74

GERAUD, ANDRÉ Oct. 18, 1882-Dec. 11, 1974 French journalist; political pundit, writing under pseudonym Pertinax, was one of France's most influential editorialists between the wars; was early, persistent voice calling for French-English alliance against pan-Germanism in 1930's; began career in London, as correspondent for *Echo de Paris* and writer for English newspapers; later became, in turn, foreign editor of *Echo de Paris,* managing editor of *L'Europe Nouvelle,* and foreign affairs commentator for *France-Soir;* wrote, among other books, studies of Vatican policy and of the men he blamed for the fall of France in 1940; died at Segur-le-Château in central France. See *Current Biography* (September) 1940.

Obituary

N Y Times p50 D 12 '74

GILCHRIST, HUNTINGTON Nov. 16, 1891-Jan. 13, 1975 International relations authority; former chemical industry executive; filled a variety of posts in connection with operations of the League of Nations, the United Nations, and the Marshall Plan; held executive positions with the American Cyanamid Company (1928-55); died in Ridgefield, Connecticut. See *Current Biography* (April) 1949.

Obituary

N Y Times p46 Ja 15 '75

GRANDJANY, MARCEL (GEORGES LUCIEN) Sept. 3, 1891-Feb. 24, 1975 Harpist; composer; head of the harp department of the Juilliard School of Music in New York City (since 1938); concertized throughout the United States and Europe; regarded the harp not as a musical decoration or accompaniment, but as a complete instrument, "as expressive as the piano and richer than the violin"; died in New York City. See *Current Biography* (May) 1943.

Obituary

N Y Times p38 F 25 '75

GREEN, MARTYN Apr. 22, 1899-Feb. 8, 1975 Singer and actor; noted as master of comic pantomime and patter; created definitive interpretations of such Gilbert and Sullivan roles as Ko-Ko in *The Mikado* and Sir Joseph Porter in *H.M.S. Pinafore,* as member (1922-51) and leading comedian (from 1934) of D'Oyly Carte Opera Company of London; also appeared in nonmusical roles in British and American theatre, and in motion pictures; published autobiography *Here's a How-de-do* (1952) and *Martyn Green's Treasury of Gilbert and Sullivan;* died in Hollywood, California. See *Current Biography* (June) 1950.

Obituary

N Y Times p49 F 9 '75

GRIFFIES, ETHEL Apr. 26, 1878-Sept. 9, 1975 British actress; during the latter years of a long stage and screen career was known as the world's oldest working actress; appeared in over 100 motion pictures and in scores of Broadway and West End plays; was acclaimed for portrayals of Fanny Cavendish in *The Royal Family* and the nattering grandmother in *Billy Liar,* among other notable roles; died in London. See *Current Biography* (January) 1968.

Obituary

N Y Times p36 S 12 '75

GRIFFITH, PAUL H(OWARD) Apr. 8, 1897-Dec. 29, 1974 Businessman and public relations counsel; long active in rehabilitation work in the American Legion, of which he served as national commander (1946-47); was Assistant Secretary of Defense (1949-50); died in Washington, D.C. See *Current Biography* (January) 1947.

Obituary

N Y Times p20 Ja 1 '75

GROSS, CHARLES P(HILIP) Mar. 14, 1889-July 18, 1975 Retired United States Army major general; served in various Army engineer posts, beginning with command of 318th Engineers in World War I and culminating in position of chief of Army Transportation Corps in World War II; as civilian in postwar years, was chairman of New York City Board of Transportation, from 1945 to 1947, and aide of General Lucius Clay in Germany; returning to active duty, served as United States Commissioner for Württemberg-Baden, Germany from 1949 until retirement in 1952; died at West Point. See *Current Biography* (March) 1946.

Obituary

N Y Times p24 Jl 21 '75

HAILE SELASSIE I, EMPEROR OF ETHIOPIA July 23, 1892-Aug. 27, 1975 Ruled Ethiopia as regent (1916-28), King (1928-30), and Emperor (1930-74); known as "Lion of Judah, King of Kings, Elect of God"; delivered impassioned but futile plea at League of Nations (1936) for aid against invading forces of Fascist Italy; helped to found Organization of African Unity (1963) and fulfilled role of respected elder statesman and mediator of disputes on African continent; introduced limited democracy in Ethiopia but failed to alleviate poverty, illiteracy, or official corruption; deposed by military coup in 1974; died in Addis Ababa. See *Current Biography* (October) 1954.

Obituary

N Y Times p1+ Ag 28 '75

HANSEN, ALVIN H(ARVEY) Aug. 23, 1887-June 6, 1975 Economist; educator; one of foremost American advocates of Keynesian economics; was Lucius N. Littauer Professor of Political Economy at Harvard University (1937-60); served on various government commissions during New Deal and World War II years; author of fifteen books, including *America's Role in the World Economy* (1945); died in Alexandria, Virginia. See *Current Biography* (September) 1945.

Obituary

N Y Times p30 Je 7 '75

HAYWARD, SUSAN June 30, 1919(?)-Mar. 14, 1975 Motion picture actress; during Hollywood career spanning some thirty-four years, accumulated more than fifty feature film credits; was nominated for Academy Award for portrayals of losers, some of whom find themselves again, in *Smash-Up* (1947), *With a Song in My Heart* (1952), *I'll Cry Tomorrow* (1955), and *I Want to Live* (1958); won Oscar for the 1958 role, based on life of Barbara Graham, a B-girl who was railroaded to gas chamber; most recently, was cast in *Valley of the Dolls* (1967), *The Revengers* (1971), and two made-for-television movies; died in Los Angeles. See *Current Biography* (May) 1953.

Obituary

N Y Times p30 Mr 15 '75

HEIDEN, KONRAD Aug. 7, 1901-July 18, 1966 German-born author; historian; journalist; one of earliest authorities on Adolf Hitler and National Socialist movement; said to have coined the term "Nazi" as derisive nickname; wrote *A History of National Socialism* (1935), *Hitler* (1938), *The New Inquisition* (1939), and the monumental *Der Fuehrer; Hitler's Rise to Power* (1944), long regarded as the authoritative work on its subject; immigrated to United States in 1940; died in New York City. See *Current Biography* (March) 1944.

Obituary

N Y Times p41 Jl 20 '66

HEPWORTH, BARBARA Jan. 10, 1903-May 20, 1975 British sculptor; inspired by symmetrical sculptures of ancient Egypt and wild landscapes of Cornwall, created monumental geometric shapes in wood, stone, and metal; introduced the hole—her trademark—to abstract sculpture in *Pierced Form* (1931); among her 500-plus works are *Discs in Echelon* (1936), *Contrapuntal Forms* (1950), and *Single Form* (1963); named Dame Commander of the British Empire in 1965; died in a fire in her studio-home in St. Ives, England. See *Current Biography* (February) 1957.

Obituary

N Y Times p46 My 21 '75

HIBBS, BEN July 23, 1901-Mar. 29, 1975 Editor; journalist; began career as newspaper reporter and editor in Colorado and Kansas; joined Curtis Publishing Company as an editor of *Country Gentleman* in 1929; took over Curtis' *Saturday Evening Post* in 1942, rejuvenated its format, muted its conservatism, and brightened and deepened its contents; in management shuffle, voluntarily relinquished *Post* editorship in 1962, seven years before magazine itself folded as weekly; died in Penn Valley, Pennsylvania. See *Current Biography* (July) 1946.

Obituary

Newsweek 85:61 Ap 14 '75

HOFFMAN, JOSEPH G(ILBERT) Aug. 19, 1909-Dec. 9, 1974 Physicist; biophysicist; as nuclear physicist with "Manhattan Project" at Los Alamos, New Mexico during World War II, helped develop first atomic bomb and proximity fuse; after war, returned to his native Buffalo, where he became research professor of biophysics at the University of Buffalo School of Medicine and director of cancer research at Roswell Park Memorial Institute; brought atomic isotopes into the battle against cancer; wrote several books, including *The Life and Death of Cells;* died in Buffalo. See *Current Biography* (May) 1958.

Obituary

N Y Times p48 D 11 '74

HOWE, HELEN Jan. 11, 1905-Feb. 1, 1975 Author; satiric monologist who wrote her own material for a one-woman show in which she appeared throughout the country for some fifteen years, beginning in the mid-1930's; author of several novels, including *The Whole Heart* (1943) and *The Fires of Autumn* (1959), and of the biography *The Gentle Americans, 1864-1900* (1965); died in New York City. See *Current Biography* (Yearbook) 1954.

Obituary

N Y Times p49 F 2 '75

HUNT, H(AROLDSON) L(AFAYETTE) Feb. 17, 1889-Nov. 29, 1974 Entrepreneur; most successful of old-fashioned free enterprise's ruggedly individualistic self-made billionaires; by shrewd trading in oil leases in 1920's and 1930's, built from scratch the Hunt Oil Company, base of his fortune; under umbrella of diversified HLH Products Company in Dallas, Texas, distributed canned goods, health products, and cosmetics, as well as ultraconservative political propaganda in form of syndicated newspaper column, books, and "Life Line" series of taped radio programs; died in Dallas. See *Current Biography* (January) 1970.

Obituary

N Y Times p1+ N 30 '74

HUXLEY, SIR JULIAN (SORELL) June 22, 1887-Feb. 14, 1975 British biologist; writer; member of a family distinguished in science and literature; first director-general of UNESCO (1946-48); through lectures and scores of books explained advances in natural sciences to the layman; promoted a theory of evolutionary humanism, viewing man as "the sole agent of further evolutionary advance on this planet" and advocating selective breeding along genetic lines; died in London. See *Current Biography* (October) 1963.

Obituary

N Y Times p1+ F 16 '75

JOHNSON, THOR June 10, 1913-Jan. 16, 1975 Orchestra conductor; one of the first American-born and American-trained musicians to conduct a major symphony orchestra in the United States; conducted the Cincinnati Symphony Orchestra (1947-67) and the Nashville Symphony Orchestra (since 1967); died in Nashville, Tennessee. See *Current Biography* (October) 1949.

Obituary

N Y Times p36 Ja 17 '75

JUDSON, ARTHUR (LEON) Feb. 17, 1881-Jan. 28, 1975 Concert manager; cofounder in 1926 of a broadcasting company that developed into the Columbia Broadcasting System; during the 1930's exercised enormous power in the music world as manager of the New York Philharmonic Symphony and the Philadelphia Orchestra, as president of Columbia Concerts Corporation, and as owner of a company that became Columbia Records; died in Rye, New York. See *Current Biography* (August) 1945.

Obituary

N Y Times p38 Ja 29 '75

JULIAN, PERCY L(AVON) Apr. 11, 1899-Apr. 19, 1975 Chemist; civil rights leader; research director of the soya products division and later chemicals development division of the Glidden Company (1936-53); headed his own companies after 1953; is credited with synthesis of physostigmine for treatment of glaucoma, of the female sex hormone progesterone, and of a compound from soybean sterols making possible quantity production of cortisone; died in Waukegan, Illinois. See *Current Biography* (September) 1947.

Obituary

N Y Times p32 Ap 21 '75

KATZ, LABEL A(BRAHAM) Sept. 22, 1919-Apr. 3, 1975 Investment company executive; activist in Jewish affairs; president of B'nai B'rith organization (1959-65); active in fund raising for Jewish causes and in early campaigns on behalf of Soviet Jews; died in New Orleans. See *Current Biography* (April) 1960.

Obituary

N Y Times p32 Ap 5 '75

KEATING, KENNETH B(ARNARD) May 18, 1900-May 5, 1975 United States Ambassador to Israel since 1972; Ambassador to India, 1969-72; judge, New York State Court of Appeals, 1965-69; was moderate Republican from New York in House of Representatives, 1947-59, and Senate, 1959-65; died in Manhattan. See *Current Biography* (October) 1950.

Obituary

N Y Times p1+ My 6 '75

KELLEMS, VIVIEN June 7, 1896-Jan. 25, 1975 Industrialist; president of Kellems Company, a Connecticut manufacturer of metal clips for industrial use (1928-62); gained nationwide attention in the press because of repeated clashes with federal government over public issues, such as taxes that she considered discriminatory or unconstitutional; died in Los Angeles. See *Current Biography* (September) 1948.

Obituary

N Y Times p49 Ja 26 '75

KUZNETSOV, NIKOLAI G(ERASIMOVICH) 1902-Dec. 1974 Admiral, Navy of U.S.S.R.; developed Red naval forces into modern fleet, which he, as a People's Commissar, led to victory in World War II; in power struggle after Stalin's death lost his seat on the Communist party's central committee, in 1956, and shortly afterward was demoted to inferior post in Ministry of Defense; was reported dead by official press agency Tass, which gave no details, on December 8, 1974. See *Current Biography* (November) 1942.

Obituary

N Y Times p38 D 9 '74

LÉGER, ALEXIS SAINT-LÉGER May 31, 1887-Sept. 20, 1975 French poet; former diplomat; author of several volumes of poetry largely in the symbolist tradition, including *Anabase* (1924) and *Chronique* (1959); won the 1960 Nobel Prize for Literature as "one of the greatest pioneers of modern poetry"; a career diplomat who before World War II held the top permanent office in the Foreign Ministry and the rank of Ambassador of France; died in Giens, on the French Riviera. See *Current Biography* (April) 1961.

Obituary

N Y Times p40 S 22 '75

LEIPER, HENRY SMITH Sept. 17, 1891-Jan. 22, 1975 Congregational clergyman; a leader in the ecumenical movement; one of the founders of the World Council of Churches, of which he served as associate general secretary (1938-52); executive secretary of Congregational Missions Council (1952-59); editor of *Ecumenical Courier* (1948-52) and author of several books; died in Hightstown, New Jersey. See *Current Biography* (November) 1948.

Obituary

N Y Times p36 Ja 23 '75

LEVI, CARLO Nov. 29, 1902-Jan. 4, 1975 Italian painter; author; politician; earned critical praise for his uninhibited, individualistic portraits, landscapes, and still lifes in succession of one-man exhibits in 1930's; in widely acclaimed *Christ Stopped at Eboli* (1947), chronicled his political exile in southern Italy (1935-36); during World War II, edited anti-Fascist political journals; elected to two terms (1963-72) in Italian Senate on Communist ticket; died of pneumonia in Rome, Italy. See *Current Biography* (December) 1952.

Obituary

N Y Times p47 Ja 5 '75

LIPPMANN, WALTER Sept. 23, 1889-Dec. 14, 1974 Political analyst; dean of journalistic pundits; during more than half-century, influenced American policy-making with his carefully reasoned, lucid, and philosophically broad essays, editorials, and columns on national and world affairs, written successively for *New Republic*, New York *World*, New York *Herald Tribune*, and *Newsweek;* expressed independently liberal, anti-isolationist point of view; wrote *Public Opinion* (1922) and *U.S. Foreign Policy* (1943), among two dozen other books; died in New York City. See *Current Biography* (November) 1962.

Obituary

N Y Times p1+ D 15 '74

LOCHNER, LOUIS P(AUL) Feb. 22, 1887-Jan. 8, 1975 Journalist; joined Berlin, Germany bureau of Associated Press in 1924 and headed that bureau from 1928 to 1941; won Pulitzer Prize for "general correspondence" in 1939; later worked for United States Department of State and United Nations; wrote *Tycoons and Tyrant* (1954), a study of German industry and industrialists from the Third Reich on, and *Always the Unexpected* (1956), a book of reminiscences; died in Wiesbaden, West Germany, his home since 1971. See *Current Biography* (August) 1942.

Obituary

N Y Times p38 Ja 8 '75

LOPEZ, VINCENT Dec. 30, 1895-Sept. 20, 1975 Bandleader; pianist; a vaudeville, nightclub, and hotel performer who won long-lasting popularity on radio and television, extending the era of the great dance bands; made his theme song, "Nola," widely known; author of an autobiography, *Lopez Speaking* (1960); died in North Miami, Florida. See *Current Biography* (November) 1960.

Obituary

N Y Times p55 S 21 '75

McAULIFFE, ANTHONY C(LEMENT) July 2, 1898-Aug. 11, 1975 United States army officer; won fame for defiant reply "Nuts!" he reportedly made to German ultimatum that he surrender his greatly outnumbered 101st Airborne Division at Bastogne, Belgium during Battle of the Bulge in December 1944; commanded 103d Infantry Division, which captured Innsbruck and Brenner Pass (1945); commander in chief of United States forces in Europe (1955-56); retired from army with rank of general (1956); vice-president of American Cyanamid Company (1957-63); died in Washington, D.C. See *Current Biography* (February) 1950.

Obituary

N Y Times p34 Ag 14 '75

McCORMICK, EDWARD J(AMES) Sept. 25, 1891-Jan. 7, 1975 Physician; as trustee (1946-51), coordinating committee member (1949-51), and president (1953-54) of the American Medical Association, was staunch supporter of the general practitioner; named to five-man, 1949 mission that surveyed health care in Japan; died in Toledo, Ohio. See *Current Biography* (November) 1953.

Obituary

N Y Times p7 Ja 8 '75

McGOVERN, JOHN W. 1895-Apr. 23, 1975 Business executive; after joining the United States Rubber Company in 1920 as an accountant, served in increasingly more responsible positions, including president (1957-60); president of the National Association of Manufacturers (1960-61); died in Palm Beach, Florida. See *Current Biography* (November) 1961.

Obituary

N Y Times p38 Ap 24 '75

MacPHAIL, LARRY Feb. 3, 1890-Oct. 1, 1975 Investment banker; former baseball executive; president of the Cincinnati Reds (1933-37), Brooklyn Dodgers (1938-42), and New York Yankees (1945-48); an inventive sports organizer and promoter whose innovations included night-time games in major league baseball, introduced in 1935; died in Miami, Florida. See *Current Biography* (March) 1945.

Obituary

N Y Times p1+ O 2 '75

MABLEY, MOMS 1894(?)-May 23, 1975 Comedienne; best known for her stand-up routine as gravel-voiced "dirty old lady"; performed for several decades in black vaudeville and night clubs before gaining general popularity in 1960's, first through party-type recordings and later through television guest spots; starred in motion picture *Amazing Grace* (1974); died in White Plains, New York. See *Current Biography* (January) 1975.

Obituary

N Y Times p49 My 25 '75

MAIN, MARJORIE Feb. 24, 1890-Apr. 10, 1975 Actress; appeared in over 100 roles on stage and screen; portrayed Mrs. Martin, mother of the killer, in *Dead End* on Broadway (1935) and in the film (1937); became best known for her creation of humorous characters like the loping, strident Ma Kettle of Universal-International's money-making Ma and Pa Kettle series during the 1950's; died in Los Angeles. See *Current Biography* (October) 1951.

Obituary

N Y Times p38 Ap 11 '75

MAISKY, IVAN (MIKHAILOVICH) Jan. 19, 1884-Sept. 4(?), 1975 Soviet diplomat; was a leading Menshevik (anti-Leninist) spokesman until 1921, when he became a Bolshevik; was Ambassador to England from 1932 to 1943; as Soviet Deputy Foreign Minister, took part in the Yalta and Potsdam conferences, in which Allied leaders charted Europe's post-World War II course; beginning in 1945, concentrated on academic affairs, specializing in history of Far East; died in Moscow. See *Current Biography* (September) 1941.

Obituary

N Y Times p32 S 5 '75

MARCH, FREDRIC Aug. 31, 1897-Apr. 14, 1975 Actor; a prolific, versatile, and highly skilled star of stage and motion pictures; began his fifty-year career playing juvenile leads on Broadway; won Oscars as best actor for performances in *Dr. Jekyll and Mr. Hyde* (1932) and *The Best Years of Our Lives* (1946) and the New York Drama Critics Award and a Tony for his portrayal of James Tyrone in *Long Days Journey Into Night* (1956-57); died in Los Angeles. See *Current Biography* (March) 1943.

Obituary

N Y Times p1+ Ap 15 '75

MARDEN, ORISON S(WETT) May 22, 1906-Aug. 25, 1975 Lawyer; member of firm White & Case (1929-75); promoted improved standards for lawyers and equal justice for the poor; helped to found New York Legal Aid Society in 1930's and was its board chairman (1970-75); first president of International Legal Aid Organization (1960-64); president of American Bar Association (1966-67); died in New York City. See *Current Biography* (July) 1967.

Obituary

N Y Times p34 Ag 26 '75

MESTA, PERLE 1893(?)-Mar. 16, 1975 Washington society hostess (since 1941); former United States Minister to Luxembourg (1949-53); inherited wealth from father, William B. Skirvin, and husband, George Mesta; with her lavish parties for politically famous, reached zenith under President Truman and nadir under Kennedy and Johnson; inspired Irving Berlin's musical *Call Me Madam,* with its line *"hostess with the mostes'"*; wrote *Perle: My Story* (1960) with help of Robert Cahn; died in Oklahoma City. See *Current Biography* (September) 1949.

Obituary

N Y Times p1+ Mr 17 '75

MINDSZENTY, JÓZSEF, CARDINAL Mar. 29, 1892-May 6, 1975 Roman Catholic prelate; former Primate of Hungary; widely admired in West for implacable resistance to totalitarian regimes; tried and jailed for treason by both fascists, in 1944, and Communists, in 1949; freed from custody by Hungarian insurrectionists in 1956, was given asylum in American Embassy in Budapest, where he lived as virtual prisoner for fifteen years, until President Richard Nixon persuaded him to leave; died in exile in Vienna. See *Current Biography* (January) 1957.

Obituary

N Y Times p1+ My 7 '75

MOLEY, RAYMOND (CHARLES) Sept. 27, 1886-Feb. 18, 1975 Author; political scientist; professor of public law at Columbia University (1928-54); the leader of the Brain Trust, advisers to Franklin D. Roosevelt before and after he became President; originated the term "New Deal" and helped to promote New Deal legislation before breaking with the Democrats in 1936; contributing editor of *Newsweek* (1937-68); author of books on government and politics; died in Phoenix, Arizona. See *Current Biography* (July) 1945.

Obituary

N Y Times p38 F 19 '75

MOLLET, GUY Dec. 31, 1905-Oct. 3, 1975 French political leader; secretary general of the French Socialist party (1946-69); as Premier (1956-57) sent French troops to join British and Israeli forces in invasion of Egypt during the Suez crisis and to quell the Algerian revolt; an advocate of close economic cooperation among European nations; died in Paris. See *Current Biography* (September) 1950.

Obituary

N Y Times p30 O 4 '75

MORA, JOSÉ A(NTONIO) Nov. 22, 1897-Jan. 26, 1975 Uruguayan diplomat; while serving as Ambassador to the United States (1951-56), held the posts of vice-chairman and then chairman of the council of the Organization of American States (1948-55), which he later headed as secretary-general (1956-68); Minister of Foreign Affairs (1971-72); died in Montevideo. See *Current Biography* (November) 1956.

Obituary

N Y Times p28 Ja 27 '75

MUHAMMAD, ELIJAH Oct. 7, 1897-Feb. 25, 1975 Spiritual leader, for more than forty years, of Nation of Islam, or Black Muslim movement, a Chicago-based black militant organization with tens of thousands of adherents; claimed to be divinely appointed Messenger of Allah; preached black separatism, racial dignity, and economic self-improvement; headed multi-million-dollar network of business enterprises, schools, and other institutions; died in Chicago, Illinois. See *Current Biography* (January) 1971.

Obituary

N Y Times p1+ F 26 '75

NELSON, OZZIE Mar. 20, 1907-June 3, 1975 Radio and television personality; popular bandleader during 1930's; with wife Harriet Hilliard and sons David and Ricky as his costars, portrayed the stereotypical bemused all-American father in *The Adventures of Ozzie and Harriet*, a radio and television situation-comedy staple for twenty-two years; returned to TV in 1973 with short-lived syndicated series *Ozzie's Girls*; occasionally directed television shows, among them *Adam 12*; died in his San Fernando Valley, California home. See *Current Biography* (May) 1949.

Obituary

N Y Times p42 Je 4 '75

NORTH, STERLING Nov. 4, 1906-Dec. 22, 1974 Writer; critic; literary editor of the Chicago *Daily News* (1933-43), New York *Post* (1943-49), and other New York papers; general editor of North Star Books division of Houghton Mifflin (1957-64); wrote articles, poetry, short stories, novels, and biography; well known for nostalgic books about boys and their pet animals, such as *So Dear to My Heart* (1947) and *Rascal* (1963), both filmed by Walt Disney; died in Morristown, New Jersey. See *Current Biography* (November) 1943.

Obituary

N Y Times p30 D 23 '74

NOVOTNÝ, ANTONÍN Dec. 10, 1904- Jan. 28, 1975 Czechoslovak statesman; as First Secretary of the Czech Communist party (1953-68) and President of the Czechoslovak Republic (1957-68) maintained a one-man regime that rigidly adhered to Moscow policy; was ousted by Alexander Dubcek's short-lived reform government. See *Current Biography* (May) 1958.

Obituary

N Y Times p32 Ja 29 '75

OENSLAGER, DONALD (MITCHELL) Mar. 7, 1902-June 21, 1975 Stage designer; during fifty-year career, beginning in 1925, designed settings for over 250 plays, musicals, operas, and ballets, mainly for New York stage; taught at Yale University's School of Drama (1925-71); architectural consultant for Philharmonic Hall, New York State Theatre, and other buildings; author of several books, including *Scenery Then and Now* (1936); died in Bedford, New York. See *Current Biography* (September) 1946.

Obituary

N Y Times p30 Je 23 '75

ONASSIS, ARISTOTLE SOCRATES Sept. 21, 1900(?)-Mar. 15, 1975 Greek shipping magnate; self-made multimillionaire; beginning with six Canadian cargo vessels bought for pittance during Depression, built ninety-ship freighter and "supertanker" fleet and vast complex of international business enterprises; was reported to be worth up to $500,000,000; attracted front-page attention around world with jet-set romances with opera singer Maria Callas and Jacqueline Bouvier Kennedy, widow of President John F. Kennedy, whom he married in 1968; died in Paris; buried on Skorpios, island he owned in Ionian Sea. See *Current Biography* (March) 1963.

Obituary

N Y Times p1+ Mr 16 '75

PANYUSHKIN, ALEXANDER S(EMYENOVICH) 1905-Nov. 14, 1974 Soviet diplomat; intelligence chief; Ambassador to China (1939-44, 1952-53) and United States (1947-52); directed Soviet intelligence for some ten years, beginning in 1953; died in Moscow. See *Current Biography* (December) 1948.

Obituary

N Y Times p40 N 15 '74

PAYSON, JOAN WHITNEY Feb. 5, 1903-Oct. 4, 1975 Philanthropist; sportswoman; member of a wealthy, legendary family traditionally involved in public affairs; principal owner of the New York Mets, a National League baseball club; co-owner of the Greentree Stable of racehorses in Kentucky; patron of hospitals and art galleries; died in New York City. See *Current Biography* (July) 1972.

Obituary

N Y Times p63 O 5 '75

PERSE, ST.-JOHN *See* Léger, A. S.-L.

PRIEST, IVY (MAUDE) BAKER Sept. 7, 1905-June 23, 1975 Political party official; was Treasurer of United States during Eisenhower Presidency (1953-61); occupied various posts in Utah state and national Republican organizations; headed women's division of Republican National Committee in 1952 Presidential campaign; treasurer of state of California (1966-74); died in Santa Monica, California. See *Current Biography* (November) 1952.

Obituary

N Y Times p46 Je 25 '75

RADHAKRISHNAN, SIR SARVEPALLI Sept. 5, 1888-April 17, 1975 Indian philosopher; statesman; as writer of *East and West in Religion* (1933) and other books and as professor at Mysore, Calcutta, Benares, and Oxford universities, expounded Hindu ethical idealism and served as inter-interpreter of Eastern and Western religious and intellectual heritages; after academic retirement, served in National Assembly (1947-49) and in UNESCO (1946-49) and as Ambassador to Moscow (1949-52) and Vice-President (1952-62) and President (1962-67) of India; died in Madras. See *Current Biography* (June) 1952.

Obituary

N Y Times p42 Ap 17 '75

RAHMAN, SHEIK MUJIBUR Mar. 17, 1920-Aug. 15, 1975 Bangladesh statesman; lifelong fighter for Bengali rights, first against British colonial rule on Indian subcontinent and then, after 1947, within new nation of Pakistan; cofounder (1949) of Awami League, Pakistan's first opposition party; led Bengalis of East Pakistan in revolt against Pakistani government, resulting in establishment of independent nation of Bangladesh following war between India and Pakistan (1971); served as its Prime Minister from 1972 until early 1975, when he assumed one-man rule as President; was killed in coup d'etat at Dacca. See *Current Biography* (January) 1973.

Obituary

N Y Times p3 Ag 16 '75

RIEVE, EMIL June 8, 1892-Jan. 24, 1975 Labor leader; founding president of the Textile Workers Union of America (1939-56), at one time the fourth largest union in the CIO; vice-president of the CIO (1939-55) and leader of its anti-Communist elements; member of the executive council of the merged AFL-CIO (1955-65); died in Lauderhill, Florida. See *Current Biography* (July) 1946.

Obituary

N Y Times p49 Ja 26 '75

ROBERTS, C(HARLES) WESLEY Dec. 14, 1903-Apr. 9, 1975 Public relations consultant; politician; began career as small-town journalist in Kansas; served in various state Republican party posts, including chairmanship of Kansas Republican State Committee (1947-50); was chairman of party's National Committee from January 1953 to March of same year, when he resigned under fire, accused of having violated Kansas lobbying law; died in Washington, D.C. See *Current Biography* (April) 1953.

Obituary

N Y Times p38 Ap 11 '75

ROJAS PINILLA, GUSTAVO Mar. 12, 1900-Jan. 17, 1975 Colombian statesman; a lieutenant general in the army and a moderate Conservative who set up a strong-arm rule in Bogotá in 1953 by installing himself as President, an office to which he was elected by the National Constituent Assembly in 1954; ousted in 1957 by an alliance of Liberals and Conservatives. See *Current Biography* (June) 1956.

Obituary

N Y Times p32 Ja 18 '75

RUBIN, REUVEN Nov. 13, 1893-Oct. 13, 1974, Romanian-born Israeli painter; emigrated to Palestine in 1912; was Israel's first minister to Romania, in 1948 and 1949; as painter, was romantic impressionist, with touch of the mystic, at his best in brilliantly colored landscapes of Holy Land; died in Tel Aviv. See *Current Biography* (April) 1943.

Obituary

N Y Times p36 O 14 '74

SAILLANT, LOUIS Nov. 27, 1910-Oct. 28, 1974 French labor leader; head of Communist-dominated World Federation of Trade Unions (W.F.T.U.) for twenty-four years (1945-69); had previously risen through ranks of Confédération Générale du Travail (C.G.T.) to become national secretary of carpenters section of C.G.T.; organized first cells of W.F.T.U. when he was World War II resistance fighter; died in Paris. See *Current Biography* (March) 1948.

Obituary

N Y Times p40 O 29 '74

SASTROAMIDJOJO, ALI May 21, 1903-Mar. 13, 1975 Indonesian diplomat; political leader; cofounded nationalistic Gerindo (Indonesian Movement) party in 1937; helped negotiate Indonesian independence from Netherlands in late 1940's; served as Ambassador to United States (1950, 1953), Premier (1953-57), and permanent deupty chairman of Provisional People's Consultative Assembly (1960-66); died in Jakarta, Indonesia. See *Current Biography* (June) 1950.

Obituary

N Y Times p30 Mr 15 '75

SATO, EISAKU Mar. 27, 1901-June 2, 1975 Japanese statesman; as Premier (1964-72), promoted development of Japan as major industrial power; signed treaty with United States (1971) restoring Japanese sovereignty over Okinawa and Bonin Islands; won 1974 Nobel Peace Prize for "reconciliation policy that contributed to a stabilization of conditions in the Pacific area"; served as president of right-of-center Liberal Democratic party; died in Tokyo. See *Current Biography* (December) 1965.

Obituary

N Y Times p36 Je 3 '75

SCHIOTZ, AKSEL Sept. 1, 1906-Apr. 19, 1975 Danish operatic and concert tenor; during World War II became known as "the voice of Denmark," because of daily broadcasts of patriotic and folk songs, which brought people all over country together in defiance of Nazi Occupation government's ban on public assemblies; in postwar years, suffered brain tumor that seriously impaired his voice and underwent surgery that left right side of his face paralyzed; after retraining voice, returned to concert stage with diminished power but finer mastery of style; died in Copenhagen. See *Current Biography* (March) 1949.

Obituary

N Y Times p53 Ap 20 '75

SECONDARI, JOHN H(ERMES) Nov. 1, 1919-Feb. 8, 1975 TV producer; executive producer of special projects for the ABC television network (1960-68) whose award-winning documentaries included *The Close-Up!* (1960-63) and *The Saga of Western Man* (1963-66); formed his own production company in 1968; author of *Coins in the Fountain* (1952), on which the film *Three Coins in the Fountain* was based, and of other novels; died in New York City. See *Current Biography* (April) 1967.

Obituary

N Y Times p30 F 10 '75

SEREDY, KATE Nov. 10, 1899-Mar. 7, 1975 Author-illustrator of such popular and perennial childrens' books as *The Good Master* (1935), *The Tenement Tree* (1959), and *Lazy Tinka* (1962); for *The White Stag* (1937), a recounting of the legendary founding of her native Hungary, won Newbery Medal in 1938; died in Middletown, New York. See *Current Biography* (May) 1940.

Obituary

N Y Times p38 Mr 11 '75

SERLING, ROD Dec. 25, 1924-June 28, 1975 Television writer; producer; narrator; won five Emmys, including awards for *Patterns* (*Kraft Theatre,* 1955) and *Requiem for a Heavyweight* (*Playhouse 90,* 1956); created science fiction-fantasy series *Twilight Zone* in 1959; later hosted *Night Gallery* series; also wrote screenplays, including the scripts for *Planet of the Apes* (1968) and for the screen adaptations of several of his TV dramas; taught dramatic writing at Ithaca (New York) College; died in Rochester, New York. See *Current Biography* (December) 1959.

Obituary

N Y Times p35 Je 29 '75

SHEEAN, VINCENT Dec. 5, 1899-Mar. 15, 1975 Journalist; author; as foreign correspondent on world-wide beat for Chicago *Tribune* and other newspapers and as free-lancer, combined objective eyewitness accounts with subjective interpretations of significant events; wrote twenty-odd books, both fiction and nonfiction, including *Not Peace But a Sword* (1939), *This Mouse Against the House* (1946), *Dorothy and Red* (1963), and *Personal History* (1969); died at his home in Arola, Italy. See *Current Biography* (August) 1941.

Obituary

N Y Times p32 Mr 17 '75

SHOSTAKOVICH, DMITRI Sept. 25, 1906-Aug. 9, 1975 Foremost contemporary Soviet composer; noted for dramatic force, melodic brilliance, and occasional boisterous humor of his works; wrote hundreds of compositions, including symphonies, chamber music, oratorios, operas, ballets, musical comedies, film scores, and pieces for piano and violin; attained instant fame in Soviet Union with première performance of his First Symphony (1926) and became highly popular in Western countries; was alternately honored as a great artist and condemned for ideological unorthodoxy by Soviet authorities; died in Moscow. See *Current Biography* (May) 1941.

Obituary

N Y Times p1+ Ag 11 '75

SIMMS, JOHN F. Dec. 18, 1916-Apr. 11, 1975 Lawyer; leader of the Democratic party in New Mexico; member of the New Mexico House of Representatives (1947-51); Governor of New Mexico (1955-57); an advocate of state, rather than federal, regulation of oil and gas industry; died in Albuquerque. See *Current Biography* (September) 1956.

Obituary

N Y Times p30 Ap 12 '75

SLOBODKIN, LOUIS (JULIUS) Feb. 19, 1903-May 8, 1975 Sculptor; author, designer, and illustrator of some fifty children's books; won Caldecott Medal (1943) for illustrations for James Thurber's *Many Moons*; for government buildings in Washington, D.C. did such sculptures as *Tropical Postman* (1935) and *Young Abe Lincoln* (1939); wrote *Sculpture: Principles & Practice* (1949); died in Miami Beach, Florida. See *Current Biography* (April) 1957.

Obituary

N Y Times p33 My 9 '75

SOGLOW, OTTO Dec. 23, 1900-Apr. 3, 1975 Cartoonist; illustrator of books and magazines, including the *New Yorker,* which ran first drawings of his best-known creation, the Little King, a middle-aged roly-poly monarch with the tastes and antics of a plebeian boy; beginning in 1934, turned out laconic, simply limned "Little King" Sunday comic strip for King Features Syndicate; died in his native Manhattan. See *Current Biography* (September) 1940.

Obituary

N Y Times p36 Ap 4 '75

SPOTTSWOOD, STEPHEN GILL July 18, 1897-Dec. 2, 1974 Bishop, African Methodist Episcopal Zion Church; board chairman of National Association for the Advancement of Colored People since 1961; during his active years as bishop, from 1952 to 1972, had jurisdiction over some 300 churches in a dozen states; died in Washington, D.C. See *Current Biography* (April) 1962.

Obituary

N Y Times p1+ D 3 '74

SPROUL, ROBERT GORDON May 22, 1891-Sept. 10, 1975 Former educator; as its president (1930-58) guided the development of the University of California into an institution of world prominence, especially in scientific research; was a leader in national organizations of school administrators; died in Berkeley, California. See *Current Biography* (July) 1945.

Obituary

N Y Times p36 S 12 '75

STEEN, MARGUERITE May 12, 1894-Aug. 4, 1975 British author; wrote some forty books, most of them fiction, including "society" novel *Gilt Cage* (1927) and 1,200-page historical epic *The Sun Is My Undoing* (1941), about a family in the eighteenth-century slave-trade; also published biographies, autobiographies, and plays; died in Oxfordshire, England. See *Current Biography* (October) 1941.

Obituary

N Y Times p38 Ag 6 '75

STENGEL, CASEY July 30, 1891-Sept. 29, 1975 Former baseball player, coach, and manager associated with all four of New York's major league teams at various times during his nearly sixty-year career; under his management (1948-60) the Yankees won ten pennants and seven world championships; a colorful, garrulous folk hero of baseball who celebrated the game and its players in a personal idiom known as "Stengelese"; died in Glendale, California. See *Current Biography* (June) 1949.

Obituary

N Y Times p1+ O 1 '75

STEVENS, GEORGE (COOPER) Dec. 8, 1904-Mar. 8, 1975 Motion picture director; first as cameraman, finally as director, filmed scores of Laurel and Hardy shorts and other slapstick two-reelers for Hal Roach; in 1930's and early 1940's directed classy light comedy vehicles for such actors as Cary Grant and Katharine Hepburn; during World War II headed Army Signal Corps film unit that documented the D-Day landing and five other major campaigns; by end of Hollywood career, in 1970, had directed twenty-five features, including *Shane* (1952) and the Academy Award-winning pictures *A Place in the Sun* (1951) and *Giant* (1956); died in Lancaster, California. See *Current Biography* (April) 1952.

Obituary

N Y Times p32 Mr 10 '75

STOICA, CHIVU Aug. 8, 1908-Feb. 18, 1975 President of Council of Ministers, or Premier, of Romania (1955-61); served in various government and party posts after Communists came to power in 1944; secretary of central committee of Romanian Workers (Communist) party (1960-65); president of State Council (1965-67); ousted from party secretariat in 1969. See *Current Biography* (January) 1959.

Obituary

N Y Times p38 F 19 '75

STOLZ, ROBERT Aug. 25, 1886-June 27, 1975 Austrian-born composer and conductor, was in the Johann Strauss tradition; wrote some 2,000 songs, including the popular *Zwei Herzen im Dreiviertel Takt* (Two Hearts in Three-Quarter Time, 1931), and about fifty operettas; after emigrating to United States (1940), composed music for Hollywood films; won Oscars for music he wrote for films *Waltzing in the Clouds* (1941) and *It Happened Tomorrow* (1944); died in West Berlin, Germany. See *Current Biography* (August) 1943.

Obituary

N Y Times p30 Je 28 '75

THANT, U Jan. 22, 1909-Nov. 25, 1974 Secretary General of United Nations General Assembly (1961-71); in his native Burma, was high school headmaster, free-lance journalist, independence agitator, and, beginning in 1948, close adviser to his friend Premier U Nu in first Burmese republican government; appointed Burma's chief representative to U.N. in 1957; as unpretentiously suave, deceptively quiet Cold War compromise head of General Assembly, guided world body with diplomatic finesse through such storms as Cuban missile crisis, U.N.'s misadventure in Congo, Arab-Israeli six-day war, and Kashmir conflict; sustained his Buddhism-based composure and gentleness by daily meditation; died in New York City. See *Current Biography* (February) 1962.

Obituary

N Y Times p1+ N 26 '74

THOMSON, SIR GEORGE PAGET May 3, 1892-Sept. 10, 1975 British physicist; expanded on work begun by his father, 1906 Nobel Prize winner Sir Joseph Thomson, who discovered the electron; shared 1937 Nobel Prize in Physics with Clinton J. Davisson for proving by diffraction method that electrons have wave properties in addition to their behavior as particles; headed World War II committee that reported on feasibility of atomic bomb; scientific adviser to British delegation to U.N. Security Council and Atomic Energy Commission (1946-47); master of Corpus Christi College, Cambridge (1952-62); anticipated energy crisis in his book *The Foreseeable Future* (1955); died at Cambridge, England. See *Current Biography* (March) 1947.

Obituary

N Y Times p44 S 11 '75

TUCKER, RICHARD Aug. 28, 1913-Jan. 8, 1975 Singer; leading tenor with Metropolitan Opera since his debut in 1945; compared to Enrico Caruso for his powerful portrayals of Rodolfo in *La Boheme* and Eleazar in *La Juive;* frequently sang on radio and television and in concert appearances; died of a heart attack while on tour in Kalamazoo, Michigan. See *Current Biography* (March) 1956.

Obituary

N Y Times p1+ Ja 8 '75

VANDERBILT, AMY July 22, 1908-Dec. 27, 1974 Journalist; author of regularly revised "guide to gracious living," *Amy Vanderbilt's Complete Book of Etiquette* (1952); host of television show, *It's in Good Taste* (1954-60), and of radio program, *The Right Thing To Do* (1960-62); creator of "Amy Vanderbilt's Etiquette," widely read newspaper column carried by United Features (1954-60) and Los Angeles Times (1968-75) syndicates; died in New York City. See *Current Biography* (February) 1954.

Obituary

N Y Times p1+ D 28 '74

VAN DUSEN, HENRY P(ITNEY), REV. Dec. 11, 1897-Feb. 13, 1975 Protestant theologian; faculty member (from 1926) and president (1945-63) of Union Theological Seminary; a leading advocate of ecumenical movement and Christian social awareness; helped to found World Council of Churches (1948); author of *World Christianity* (1947), *Dag Hammarskjold* (1967), and other books; died in New York City, apparently from aftereffects of earlier suicide attempt. See *Current Biography* (December) 1950.

Obituary

N Y Times p40 F 14 '75; p1+ F 26 '75

WADDINGTON, C(ONRAD) H(AL) Nov. 8, 1905-Sept. 26, 1975 British geologist; professor of animal genetics at the University of Edinburgh (since 1947); pioneered in research on the substance later identified as the DNA double helix and on other problems in heredity; author of many books in science and philosophy and on subjects of public interest related to science, including *The Ethical Animal* (1960), *Behind Appearance* (1970), and *The Development of Mind* (1973); died in Edinburgh, Scotland. See *Current Biography* (April) 1962.

Obituary

N Y Times p34 S 29 '75

WARD, MAISIE Jan. 4, 1889-Jan. 28, 1975 Publisher; writer; lecturer; Roman Catholic activist; cofounder, with her husband, Frank Sheed, of Sheed & Ward, a publishing house, in London in 1926; opened a New York branch in 1933; biographer of G. K. Chesterton, Cardinal John Newman, Robert Browning, and others; died in New York City. See *Current Biography* (January) 1966.

Obituary

N Y Times p38 Ja 29 '75

WEIDMAN, CHARLES July 22, 1901-July 15, 1975 Dancer, choreographer, and dance teacher for over fifty years; one of founders of American modern dance; noted for human insights and flair for comedy in his performances and his choreography of such works as *Atavism* (1936), *Flickers* (1942), and *Fables of Our Time* (1948); member of Denishawn company (1921-27); associated with Doris Humphrey in own dance company and school (1927-45), where he promoted greater male participation in dance; founded Theatre Dance Company in 1948; died in New York City. See *Current Biography* (April) 1942.

Obituary

N Y Times p32 Jl 17 '75

WHEELER, BURTON K(ENDALL) Feb. 27, 1882-Jan. 6, 1975 Lawyer; Democratic United States Senator from Montana (1923-47); unsuccessful candidate for Vice-President in 1924 on the Progressive party ticket; an isolationist who until the attack on Pearl Harbor opposed United States intervention in World War II; died in Washington, D.C., where he had practised corporation law. See *Current Biography* (August) 1940.

Obituary

N Y Times p40 Ja 8 '75

WHITTON, CHARLOTTE (ELIZABETH) Mar. 8, 1896-Jan. 25, 1975 Canadian government official; social worker; journalist; lecturer; champion of women's rights; first woman mayor of Ottawa (1951-56, 1960-64); alderman of Ottawa (1966-72); died in Ottawa. See *Current Biography* (April) 1953.

Obituary

N Y Times p48 Ja 26 '75

WODEHOUSE, P(ELHAM) G(RENVILLE) Oct. 15, 1881-Feb. 14, 1975 Humorist whose writings included over ninety books of fiction, mostly of hilarious, lighthearted satire on life among the British gentry, in which he created, among other characters, the inane Bertie Wooster and his impeccable valet Jeeves; the prolific author also of essays, plays, screenplays, lyrics and books for musical comedies; lived in the United States after World War II; was made Knight Commander of the Order of the British Empire in 1975; died in Southhampton, New York. See *Current Biography* (November) 1971.

Obituary

N Y Times p1+ F 15 '75

WRIGHT, LOYD (EARL) Dec. 24, 1892-Oct. 22, 1974 Former president of American Bar Association (1954-55) and International Bar Association (1954-64); also filled, among other public service posts, chairmanships of the California State Racing Board (1944-51) and White House Commission on Government (1955-56); first gained prominence as lawyer for Charlie Chaplin, Mary Pickford, Mae West, and other Hollywood stars; died in Hemet, California. See *Current Biography* (July) 1955.

Obituary

N Y Times p44 O 24 '74

WYLIE, MAX May 12, 1904-Sept. 21, 1975 Former advertising and television executive; author of novels, plays, TV programs, and nonfiction works on broadcasting; wrote two books relating to the much publicized brutal murder in New York of his twenty-one-year-old daughter, *The Gift of Janice* (1964) and *Career Girl, Watch Your Step!* (1964); died by suicide in Fredericksburg, Virginia. See *Current Biography* (January-February) 1940.

Obituary

N Y Times p24 S 23 '75

YERGAN, MAX July 19, 1896-Apr. 11, 1975 Organization official; joined Young Men's Christian Association as organizer of black students in South in 1915; later spent sixteen years as senior secretary of YMCA's International Committee, working mostly among black and Colored students in South Africa; after leaving YMCA, in 1936, filled Negro history chair at City College of New York, founded Council on African Affairs, and served as president of National Negro Congress; in late 1940's, quit executive directorship of council and presidency of congress in disputes with left-wing factions; in 1962 chaired American Committee for Aid to Katanga Freedom Fighters; died in Mount Kisco, New York. See *Current Biography* (September) 1948.

Obituary

N Y Times p60 Ap 13 '75

YOUNG, STANLEY (PRESTON) Feb. 3, 1906-Mar. 22, 1975 Author; wrote, among other works, five full-length plays, including *Robin Landing* (1937) and *Laurette* (1964), the long, unfinished epic poem "The Middle Country," and literary criticism for the New York *Times Book Review*; was associated with several publishing companies as an editor or literary adviser and with Farrar, Straus as a director, briefly; held important posts with numerous academic and artistic institutions, including Hofstra University, where he was professor emeritus, and the American National Theatre and Academy, of which he was executive director from 1961 to 1963; died in Huntington, Long Island, New York. See *Current Biography* (Yearbook) 1951.

Obituary

N Y Times p36 Mr 25 '75

ZANDER, ARNOLD S(CHEUER) Nov. 26, 1901-July 17, 1975 Labor union official; public administrator; civil engineer; helped to found AFL-affiliated American Federation of State, County, and Municipal Employees in 1936 and served as its president until 1964; president of United World Federalists (1966-67); died at Green Bay, Wisconsin. See *Current Biography* (October) 1947.

Obituary

N Y Times p24 Jl 21 '75

BIOGRAPHICAL REFERENCES

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American Medical Directory, 1965
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Annuario Pontificio, 1965
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Baseball Register, 1973
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Biographical Directory of the American Congress, 1774-1961 (1962)
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Biographic Directory of the USSR (1958)
Burke's Peerage, Baronetage, and Knightage, 1970

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Canadian Who's Who, 1970-72
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Clerical Directory of the Protestant Episcopal Church in the U.S.A., 1965
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Who is Who in Music (1951)
Who's Who, 1975-76
Who's Who in Advertising (1963)
Who's Who in America, 1974-75
Who's Who in American Art (1973)
Who's Who in American Education, 1967-68
Who's Who in American Politics, 1973-74
Who's Who in Art (1974)
Who's Who in Australia, 1971
Who's Who in Austria, 1959-60
Who's Who in Baseball, 1971
Who's Who in Belgium (1962)
Who's Who in Boxing (1974)
Who's Who in California, 1965
Who's Who in Canada, 1969-70
Who's Who in Chicago and Illinois (1950)
Who's Who in Colored America, 1950
Who's Who in Communist China (1969)
Who's Who in Engineering, 1964
Who's Who in Finance and Industry (1975-76)
Who's Who in France, 1971-72
Who's Who in France (Paris), 1953-54
Who's Who in Germany (1964)
Who's Who in Insurance, 1975
Who's Who in Italy, 1957-58
Who's Who in Latin America Pts 1-7 (1945-51)
Who's Who in Library Service (1966)
Who's Who in Malaysia, 1967
Who's Who in Music, 1969
Who's Who in New York, 1960
Who's Who in New Zealand (1965)
Who's Who in Philosophy (1969)
Who's Who in Professional Baseball (1972)
Who's Who in Publishing (1971)
Who's Who in Railroading in North America (1959)
Who's Who in Space, 1966-67
Who's Who in Spain, 1965
Who's Who in Switzerland, 1970-71
Who's Who in the Arab World, 1974-75
Who's Who in the East, 1975-76
Who's Who in the Midwest, 1974-75
Who's Who in the Netherlands, 1962-63
Who's Who in the South and Southwest, 1975-76
Who's Who in the Theatre (1972)
Who's Who in the United Nations (1975)
Who's Who in the USSR, 1972
Who's Who in the West, 1974-75
Who's Who in the World, 1974-75
Who's Who in World Aviation and Astronautics (1958)
Who's Who in World Jewry (1972)
Who's Who of American Women, 1975-76
Who's Who of British Engineers, 1970-71
Who's Who of British Scientists, 1971-72
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World Who's Who in Science (1968)
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PERIODICALS AND NEWSPAPERS CONSULTED

ALA Bul—American Library Association Bulletin
After Dark—After Dark
Am Artist—American Artist
Am Assn Univ Women J—Journal of the American Association of University Women
Am Bar Assn J—American Bar Association Journal
Am Hist R—American Historical Review
Am Libs—American Libraries
Am Pol Sci R—American Political Science Review
Am Scholar—American Scholar
Am Sociol R—American Sociological Review
Am W—American Weekly (discontinued)
America—America
Américas—Américas (incorporating Bul Pan Am Union)
Ann Am Acad—Annals of the American Academy of Political and Social Science
Arch Forum—Architectural Forum, The Magazine of Building
Arch Rec—Architectural Record
Archaeology—Archaeology: A Magazine Dealing with the Antiquity of the World
Art N—Art News
Arts—Arts
Arts & Arch—Arts & Architecture
Atlan—Atlantic Monthly
Aviation W—Aviation Week and Space Technology

Barrons—Barron's
Bet Hom & Gard—Better Homes and Gardens
Biog N—Biography News
Book-of-the-Month Club N—Book-of-the-Month Club News
Book W—Book Week (discontinued)
Broadcasting—Broadcasting
Bsns W—Business Week
Bul Atomic Sci—Bulletin of the Atomic Scientists

Can Hist R—Canadian Historical Review
Cath World—Catholic World
Chem & Eng N—Chemical and Engineering News
Christian Sci Mon—Christian Science Monitor
Colliers—Collier's (discontinued)
Columbia J R—Columbia Journalism Review
Commonweal—Commonweal
Cong Digest—Congressional Digest
Cong Q—Congressional Quarterly Weekly Report
Coronet—Coronet
Cosmop—Cosmopolitan
Cue—Cue
Cur Hist—Current History
Cur World Leaders—Current World Leaders

Dance Mag—Dance Magazine

Ebony—Ebony
Ed—Education
Ed & Pub—Editor & Publisher
Ed Res Reports—Editorial Research Reports
Encounter—Encounter
Esquire—Esquire
Etude—Etude (discontinued)

Facts on File—Facts on File
For Affairs—Foreign Affairs
For Policy Bul—Foreign Policy Bulletin
Forbes—Forbes
Fortune—Fortune

Good H—Good Housekeeping
Guardian—Guardian (formerly Manchester Guardian)

Harpers—Harper's Magazine
Hi Fi—High Fidelity; The Magazine for Music Listeners
Hi-Fi/Stereo R—Hi-Fi/Stereo Review
Holiday—Holiday
House & Gard—House & Garden

Illus Lond N—Illustrated London News
Intellectual Digest—Intellectual Digest (discontinued)

J Am Med Assn—Journal of the American Medical Association

Ladies Home J—Ladies' Home Journal
Lib J—Library Journal
Life—Life (discontinued)
London Observer—London Observer
Look—Look (discontinued)

McCalls—McCall's
Macleans Mag—Maclean's Magazine
Mag Wall St—Magazine of Wall Street and Business Analyst
Mlle—Mademoiselle
[More]—[More]
Mus Am—Musical America (incorporated in High Fidelity)
Mus Courier—Musical Courier (discontinued)
Mus Mod Art—Museum of Modern Art Bulletin

NEA J—Journal of the National Education Association
N Y Herald Tribune—New York Herald Tribune (discontinued)
N Y Herald Tribune Bk R—New York Herald Tribune Book Review (discontinued)
N Y Post—New York Post
N Y Rev of Books—New York Review of Books
N Y Sunday News—New York Sunday News
N Y Times—New York Times
N Y Times Bk R—New York Times Book Review
N Y Times Mag—New York Times Magazine
N Y World-Telegram—New York World-Telegram and Sun (discontinued)
N Y World Journal Tribune—New York World Journal Tribune (discontinued)
Nat Geog Mag—National Geographic Magazine
Nat Observer—National Observer
Nation—The Nation
Nations Bsns—Nation's Business
Nature—Nature
New Engl Q—New England Quarterly
New Repub—New Republic
New Statesm—New Statesman
New Times—New Times
New York—New York Magazine
New Yorker—New Yorker
Newsday—Newsday
Newsweek—Newsweek

Opera N—Opera News

People—People
Philadelphia Inquirer—Philadelphia Inquirer
Playboy—Playboy
Pol Sci Q—Political Science Quarterly
Pop Sci—Popular Science Monthly
Ptr Ink—Printers' Ink (discontinued)
Psych Today—Psychology Today
Pub W—Publishers' Weekly

Read Digest—Reader's Digest
Reporter—The Reporter (discontinued)
Rolling Stone—Rolling Stone
Sat Eve Post—Saturday Evening Post
Sat Night—Saturday Night
Sat R—Saturday Review
Sch & Soc—School and Society
Sci Am—Scientific American
Sci Mo—Scientific Monthly (combined with Science)
Sci N L—Science News Letter
Science—Science (incorporating Sci Mo)
Show—Show (discontinued)
Show Bus Illus—Show Business Illustrated (discontinued)
Spec—Spectator
Sport—Sport
Sports Illus—Sports Illustrated
Sr Schol—Senior Scholastic

Theatre Arts—Theatre Arts (disconitnued)
This Week—This Week Magazine (discontinued)
Time—Time
Times Lit Sup—London Times Literary Supplement
Toronto Globe and Mail—Toronto Globe and Mail
Travel—Travel
TV Guide—TV Guide

U N Rev—United Nations Review
U S Dept State Bul—United States Department of State Bulletin
U S News—U.S. News & World Report

Variety—Variety
Village Voice—Village Voice
Vision—Visión
Vital Speeches—Vital Speeches of the Day
Vogue—Vogue

Wall St J—Wall Street Journal
Washington M—Washington Monthly
Washington Post—Washington Post
White Plains Reporter Dispatch—White Plains Reporter Dispatch
Wilson Lib Bul—Wilson Library Bulletin

Yale R—Yale Review

CLASSIFICATION BY PROFESSION—1975

AGRICULTURE
Knipling, E. F.

ARCHITECTURE
Venturi, Robert

ART
Bolotowsky, Ilya
Fasanella, Ralph
Katz, Alex
Trudeau, Garry

ASTRONAUTICS
Collins, Michael
Lewis, David S. Jr.

AVIATION
Brown, George S.
Collins, Michael
Lewis, David S. Jr.

BUSINESS
Atkins, Chet
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Goodman, Andrew
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Joseph, Sir Keith
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Lewis, David S. Jr.
Lombardo, Guy
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Chase, Lucia
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Grigorovich, Yuri
Kirkland, Gelsey
Tharp, Twyla

DIPLOMACY
Galbraith, John Kenneth
Jobert, Michel
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Rush, Kenneth

EDUCATION
Bolotowsky, Ilya
Brustein, Robert
Davies, Robertson
Flory, Paul J.
Galbraith, John Kenneth
Gardiner, Robert K.
Heilbroner, Robert L.
Hertzberg, Arthur
Martin, Allie Beth
Momaday, N. Scott
Myrdal, Gunnar
Preus, Jacob A. O.
Revel, Jean-Francois
Richter, Charles Francis
Sessions, Roger
Sinyavsky, Andrei D.
Szasz, Thomas
Thatcher, Margaret
Thomas, Lewis
Tinbergen, Niko

FASHION
Goodman, Andrew

FINANCE
Kerkorian, Kirk
Zarb, Frank G.

GOVERNMENT, Foreign
Allon, Yigal
Assad, Hafez al-
Birendra Bir Bikram Shah
Dev, King of Nepal
Bordaberry, Juan M.
Chiang Ch'ing
Cunhal, Alvaro
Ecevit, Bülent
Geisel, Ernesto
Genscher, Hans-Dietrich
Giroud, Françoise
Jobert, Michel
Joseph, Sir Keith
Katzir, Ephraim
Le Duc Tho
Lévesque, René
López Michelsen, Alfonso
Miki, Takeo
Myrdal, Gunnar
Perón, Isabel
Pham Van Dong
Reid, Charlotte T.
Soares, Mário
Thatcher, Margaret
Whitelaw, William
Yamani, Sheik Ahmed Zaki

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Brown, Edmund G., Jr.
Brown, George S.
Burke, Yvonne Brathwaite
Colby, William E.
Evans, Daniel
Ford, Gerald R.
Grasso, Ella T.
Hills, Carla Anderson
Krupsak, Mary Anne
Montoya, Joseph M.
Reid, Charlotte T.
Rush, Kenneth
terHorst, Jerald F.
Ullman, Al
Zarb, Frank G.

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Lewis, David S.
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Allon, Yigal
Colby, William E.
Galbraith, John Kenneth
Gardiner, Robert K.
Genscher, Hans-Dietrich
Jobert, Michel
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Cronkite, Walter
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Ecevit, Bülent
Felker, Clay S.
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Lévesque, René
Mehta, Ved
Muggeridge, Malcolm
Rather, Dan
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Brown, Edmund G., Jr.
Burke, Yvonne Brathwaite
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Momaday, N. Scott
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Reddy, Helen
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Joseph, Sir Keith
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López Michelsen, Alfonso
Miki, Takeo

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Whitelaw, William

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Grasso, Ella T.
Krupsak, Mary Anne
Montoya, Joseph M.
Reid, Charlotte T.
Ullman, Al

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Forbes, Malcolm S.
Giroud, Françoise

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Little, Rich
Lombardo, Guy
Reddy, Helen
Reid, Charlotte T.

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Preus, Jacob A. O.

SCIENCE
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Katzir, Ephraim
Knipling, E. F.
Matthiessen, Peter
Richter, Charles Francis
Thomas, Lewis
Tinbergen, Niko

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Heilbroner, Robert L.
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Revel, Jean-François
Tinbergen, Niko
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Wiesenthal, Simon

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Brock, Lou
Connors, Jimmy
Cordero, Angel
Dark, Alvin
Erving, Julius
Forbes, Malcolm S.
Gabriel, Roman
Grier, Roosevelt
Hayes, Woody
Hunter, Jim
Kapp, Joe
Rose, Pete
Russell, William F.
Sanderson, Derek
Wrigley, Philip K.

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Blake, Robert
Bryant, Anita
Corsaro, Frank
Cronkite, Walter
Denver, John
Frye, David
Grier, Roosevelt
Harper, Valerie
Leachman, Cloris
Lee, Christopher
Lévesque, René
Little, Rich
Lombardo, Guy
Mabley, Moms
Moore, Roger
Muggeridge, Malcolm
Parsons, Estelle
Perrine, Valerie
Previn, Dory
Prinze, Freddie
Rather, Dan
Reddy, Helen
Rivera, Geraldo
Rowlands, Gena
Russell, Ken
Russell, William F.
Segal, George
Thomas, Richard
Tyson, Cicely
Westin, Av

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Anderson, Lindsay
Brustein, Robert
Burstyn, Ellen
Corsaro, Frank
Davies, Robertson
Fracci, Carla
Frye, David
Fugard, Athol
Harper, Valerie
Leachman, Cloris
Lombardo, Guy
Mabley, Moms
Moore, Roger
Parsons, Estelle
Rowlands, Gena
Segal,George
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Grivas, George (Theodorus) obit Mar 74
Grofé, Ferde obit May 72
Grooms, Charles Roger See Grooms, R. Dec 72
Grooms, Red Dec 72
Gross, Charles P(hilip) obit Sep 75
Grossinger, Jennie obit Jan 73
Gruenberg, Sidonie Matsner obit May 74
Gruening, Ernest (Henry) obit Sep 74
Grzimek, Bernhard Mar 73
Guggenheim, Harry F(rank) obit Mar 71
Guinan, Matthew Sep 74
Gustaf VI, King of Sweden obit Nov 73
Guston, Philip Feb 71
Guthrie, Sir (William) Tyrone obit Jul 71
Guttmacher, Alan F(rank) obit May 74

Hackman, Gene Jul 72
Hackworth, Green H(aywood) obit Sep 73
Haig, Alexander Meigs, Jr. Jan 73
Haile Selassie I, Emperor of Ethiopia obit Oct 75
Hailey, Arthur Feb 72
Halberstam, David Apr 73
Hall, Gus May 73
Halston Dec 72
Hammer, Armand Jun 73
Hampshire, Susan Jan 74
Hampton, Lionel (Leo) Oct 71
Handke, Peter Apr 73
Handley, Harold W(illis) obit Nov 72
Hanks, Nancy Sep 71
Hansen, Alvin H(arvey) obit Aug 75
Hardin, Garrett (James) Sep 74
Hargis, Billy James Mar 72
Harkness, Rebekah (West) Apr 74
Harlan, John Marshall obit Feb 72
Harper, Valerie Feb 75
Harridge, Will(iam) obit Jun 71
Harrington, Russell C(hase) obit Oct 71
Harris, Seymour E(dwin) obit Dec 74
Hart, Thomas C(harles) obit Sep 71
Hartman, Paul (William) obit Dec 73
Harvey, Laurence obit Jan 74
Hatcher, Richard G(ordon) Feb 72
Haughton, Daniel J(eremiah) Sep 74
Hawkins, Erick Jan 74
Hawkins, Jack obit Oct 73
Hawks, Howard May 72
Hawn, Goldie Dec 71
Hayakawa, Sessue obit Jan 74
Hayden, Carl T(rumbull) obit Mar 72
Hayes, Isaac Oct 72
Hayes, Wayne Woodrow See Hayes, Woody Feb 75
Hayes, Woody Feb 75
Hays, Wayne L(evere) Nov 74
Hayward, Leland obit Apr 71
Hayward, Susan obit May 75
Healey, Denis (Winston) Dec 71
Heatter, Gabriel obit May 72
Heflin, Van obit Sep 71
Heidegger, Martin Jun 72
Heiden, Konrad obit Sep 75 (died Jul 66)
Height, Dorothy I(rene) Sep 72
Heilbroner, Robert L(ouis) Jun 75
Heiser, Victor G(eorge) obit May 72
Heller, Joseph Jan 73
Helpern, Milton May 73
Henderson, Florence Apr 71
Hepworth, Barbara obit Aug 75
Herman, Woody Apr 73
Hernandez, Aileen C(larke) Jul 71
Hernández Colón, Rafael May 73
Herod, William Rogers obit Sep 74
Hertzberg, Arthur Jun 75
Herzberg, Gerhard Feb 73
Heschel, Abraham Joshua obit Mar 73
Hewitt, Henry K(ent) obit Nov 72
Heyerdahl, Thor Sep 72
Hibbs, Ben obit May 75
Hickenlooper, Bourke B(lakemore) obit Oct 71
Hicks, Louise Day Mar 74
Hill, Arthur M(iddleton) obit Nov 72
Hill, Graham Jul 73
Hill, Harry W(ilbur) obit Sep 71
Hill, William S(ilas) obit Nov 72
Hilleboe, Herman E(rtesvaag) obit Jun 74
Hiller, Stanley, Jr. Nov 74
Hills, Carla Anderson Nov 75
Hirschfeld, Albert Jan 71
Hockney, David Jul 72
Hodges, Gil(bert Ray) obit May 72
Hodges, Luther H(artwell) obit Nov 74
Hoffa, James R(iddle) May 72
Hoffman, Joseph G(ilbert) obit Jan 75
Hoffman, Paul G(ray) obit Nov 74
Hogan, Frank S(mithwick) obit May 74
Holland, Spessard L(indsey) obit Dec 71
Holley, Edward G(ailon) Jun 74
Holton, (Abner) Linwood, (Jr.) Feb 71
Holtzman, Elizabeth Nov 73
Homer, Arthur B(artlett) obit Sep 72
Honecker, Erich Apr 72
Hoo (Chi-Tsai), Victor obit Jul 72
Hoover, J(ohn) Edgar obit Jun 72
Horgan, Paul Feb 71
Horner, Matina Souretis Jul 73
Horsfall, Frank L(appin), Jr. obit Apr 71
Houssay, Bernardo Alberto obit Nov 71
Hoveyda, Amir Abbas Oct 71
Howard, Frank (Oliver) Jan 72
Howe, Helen obit Mar 75

Howell, Charles R(obert) obit Sep 73
Huck, Arthur obit Mar 73
Huebner, Clarence R(alph) obit Nov 72
Hull, Helen R(ose) obit Sep 71
Humbard, (Alpha) Rex (Emmanuel) Sep 72
Hunt, H(aroldson) L(afayette) obit Jan 75
Hunter, Jim May 75
Huntington, Anna Hyatt obit Dec 73
Huntley, Chet obit May 74
Hurley, Roy T. obit Dec 71
Hurok, S(olomon) obit Apr 74
Husak, Gustav Oct 71
Hussein, Taha obit Dec 73
Huxley, Sir Julian (Sorell) obit Apr 75
Huxtable, Ada Louise (Landman) Mar 73

Iacocca, Lee A(nthony) Oct 71
Indiana, Robert Mar 73
Inge, William (Motter) obit Jul 73
Inönü, Ismet obit Feb 74
Iselin, Columbus O'D(onnell) obit Feb 71
Isherwood, Christopher (William) Oct 72
Ishibashi, Tanzan obit Jun 73

Jackson, Glenda Dec 71
Jackson, Mahalia obit Mar 72
Jackson, Reggie Jan 74
Jackson, William H(arding) obit Nov 71
Jagger, Mick Dec 72
James, Arthur Horace obit Jun 73
Jamieson, J(ohn) (Kenneth) Jun 74
Jamison, Judith Jan 73
Jarvis, Lucy (Howard) Apr 72
Jastrow, Robert Jan 73
Jaworski, Leon Jun 74
Jencks, Christopher (Sandys) Apr 73
Jensen, Arthur R(obert) Jan 73
Jobert, Michel Feb 75
John, Elton Mar 75
Johns, Glynis Sep 73
Johnson, Alvin (Saunders) obit Jul 71
Johnson, Howard A(lbert) obit Sep 74
Johnson, Lyndon B(aines) obit Mar 73
Johnson, Thor obit Mar 75
Jones, E(li) Stanley obit Mar 73
Jones, Howard P(alfrey) obit Nov 73
Jong, Erica Jul 75
Jordan, Barbara (Charline) Sep 74
Jordan, B(enjamin) Everett obit May 74
Jordan, Vernon E(ulion), Jr. Feb 72
Joseph, Sir Keith (Sinjohn) Feb 75
Judson, Arthur (Leon) obit Mar 75
Julian, Percy L(avon) obit Jun 75

Kael, Pauline Mar 74
Kahane, Meir (David) Oct 72
Kahn, Ely Jacques obit Nov 72
Kahn, Louis I. obit May 74
Kallen, Horace M(eyer) obit Apr 74
Kapp, Joe Sep 75
Karinska, Barbara Jan 71
Kästner, Erich obit Oct 74
Katchalski, Ephraim See Katzir, E. Jan 75
Katz, Alex Jul 75
Katz, Label A(braham) obit Jun 75
Katz-Suchy, Juliusz obit Dec 71
Katzir, Ephraim Jan 75
Kawabata, Yasunari obit Jun 72
Kazan, Elia Oct 72
Keach, Stacy Nov 71
Keating, Kenneth B(arnard) obit Jun 75
Keeler, Ruby Dec 71
Kellems, Vivien obit Mar 75
Kelley, Clarence M(arion) May 74
Kelly, John B(renden), Jr. Jun 71
Kelly, Marvin J(oe) obit May 71
Kelly, Walt(er Crawford) obit Dec 73
Kelsen, Hans obit Jun 73
Kemeny, John G(eorge) Feb 71
Kempton, (James) Murray Jun 73
Kendall, Edward C(alvin) obit Jun 72
Kent, Rockwell obit Apr 71
Kenyatta, Jomo Apr 74
Kenyon, Dorothy obit Apr 72
Kepes, György Mar 73
Kerkorian, Kirk Mar 75
Khadafy, Muammar See Qaddafi, M. Sep 73
Khrushchev, Nikita S(ergeyevich) obit Oct 71
Kiley, Richard Apr 73
Killanin, Michael Morris, 3d Baron Apr 73
Kincaid, Thomas C(assin) obit Jan 73
King, Carole Jan 74
King, Cecil R(hodes) obit May 74
Kingdon, Frank obit Apr 72
Kirk, William T(albot) obit Mar 74
Kirkland, Gelsey Oct 75
Kirkpatrick, Miles W(ells) Feb 72
Kirkpatrick, Ralph Sep 71
Kissinger, Henry A(lfred) Jun 72
Klassen, Elmer T(heodore) May 73
Klein, Herbert G(eorge) Feb 71
Kleindienst, Richard G(ordon) Oct 72
Klemperer, Otto obit Sep 73
Knatchbull-Hugessen, Sir Hughe (Montgomery) obit May 71
Knaths, (Otto) Karl obit Apr 71
Knievel, Evel Feb 72
Knipling, E(dward) F(red) May 75
Knowland, William F(ife) obit Apr 74
Knudsen, Semon E(mil) Jan 74
Kohoutek, Lubos Jun 74
Kollek, Teddy Oct 74
Kollmar, Richard obit Feb 71
Konev, Ivan S(tepanovich) obit Jul 73
Kopit, Arthur L(ee) Dec 72
Korbut, Olga Jul 73
Kosinski, Jerzy (Nikodem) Mar 74
Kowalski, Frank, Jr. obit Dec 74
Krasner, Lee Mar 74
Kraus, Lili Oct 75
Krips, Josef obit Dec 74
Krishna Menon, V(engalil) K(rishnan) obit Nov 74
Krishnamurti, Jiddu Oct 74
Kristofferson, Kris Nov 74
Kristol, Irving (William) Sep 74
Kroc, Ray(mond) A. Mar 73
Krock, Arthur obit Jun 74
Kroll, Jack obit Jul 71
Kroll, Leon obit Dec 74
Krupa, Gene obit Dec 73
Krupsak, Mary Anne Jul 75
Kuhlman, Kathryn Jul 74
Kuiper, Gerard P(eter) obit Feb 74
Kunstler, William M(oses) Apr 71
Kuper, Gerard P(eter) obit Feb 74
Kusner, Kathy Apr 73

Kuusinen, Hertta (Elina) obit May 74
Kuznets, Simon May 72
Kuznetsov, Nikolai G(erasimovich) obit Jan 75

Lagerkvist, Pär (Fabian) obit Sep 74
Laich, Katherine (Wilhelmina Schlegel) Jun 72
Laing, R(onald) D(avid) Mar 73
Land, Emory S(cott) obit Jan 72
Landry, Tom Jun 72
Langlois, Henri Jan 73
Lanusse, Alejandro Augustín Apr 73
Larkin, Oliver W(aterman) obit Feb 71
Larson, Leonard W(infield) obit Nov 74
Lash, Joseph P. Dec 72
Latham, Dana obit Apr 74
Lawrence, David obit Apr 73
Lazareff, Pierre obit Jun 72
Leachman, Cloris Oct 75
Leahy, Frank (William) obit Sep 73
Leakey, Louis S(eymour) B(azett) obit Dec 72
Lear, Evelyn Apr 73
Lear, Norman (Milton) Feb 74
Le Carré, John Dec 74
Le Duc Tho Mar 75
Lee, Christopher Sep 75
Lee, Sherman E(mery) Jun 74
Leech, Margaret obit Apr 74
Lefèvre, Théo(dore Joseph Albéric Marie) obit Nov 73
Léger, Alexis Saint-Léger obit Nov 75
Leiper, Henry Smith obit Mar 75
Lemass, Seán F(rancis) obit Jun 71
Leone, Giovanni May 72
Leoni, Raúl obit Sep 72
Lescot, Élie obit Dec 74
Levant, Oscar obit Oct 72
Lévesque, Réne Jan 75
Levi, Carlo obit Feb 75
Lévi-Strauss, Claude Mar 72
Levin, Yehuda Leib (Ilyich) obit Jan 72
Levine, David Feb 73
Levine, James Apr 75
Lewis, David S(loan) Jr. Aug 75
Lewis, Henry Feb 73
Lewis, Oscar obit Feb 71
Lewis, Roger Dec 73
Lewis, Wilmarth Sheldon Jul 73
Liebermann, Rolf Sep 73
Liebes, Dorothy (Wright) obit Dec 72
Lifton, Robert Jay Nov 73
Limón, José (Arcadio) obit Jan 73
Lin, Piao obit Oct 72
Lindbergh, Charles A(ugustus, Jr.) obit Oct 74
Link, Edwin (Albert) Jan 74
Lipchitz, Jacques obit Jul 73
Lippmann, Walter obit Jan 75
Little, Clarence C(ook) obit Feb 72
Little, Rich Nov 75
Liu Shao-chi obit Dec 74
Lloyd, Harold (Clayton) obit Apr 71
Lochner, Louis P(aul) obit Feb 75
Loeb, William Mar 74
Lombardo, Guy (Albert) Feb 75
Lon Nol Feb 74
Lonergan, Bernard J(oseph) F(rancis) Jan 72
Long, Edward V(aughan) obit Jan 73
Long, Westray See Boyce, W. B. obit Mar 72
Longworth, Alice Roosevelt Aug 75
Loos, Anita Feb 74
López Bravo, Gregorio Jul 71
López Michelsen, Alfonso Apr 75
López Rodó, Laureano Feb 72
Lopez, Vincent obit Nov 75
Lord, John Wesley May 71
Lord, Walter Oct 72
Loring, Eugene Mar 72
Loud, Pat Jul 74
Lowdermilk, W(alter) C(lay) obit Jul 74
Lowell, Robert (Traill Spence, Jr.) Jan 72
Lowenstein, Allard K(enneth) Sep 71
Lowrie, Jean E(lizabeth) Jun 73
Lozowick, Louis obit Nov 73
Lübke, Heinrich obit May 72
Lucas, Jerry Jun 72
Ludwig, Christa Mar 71
Lukas, Paul obit Oct 71
Lusk, Georgia L(ee) obit Feb 71
Lynde, Paul (Edward) Nov 72
Lynn, Diana obit Feb 72
Lynn, James T(homas) Dec 73
Lynn, Loretta Oct 73
Lyttelton, Oliver See Chandos, O. L., 1st Viscount obit Mar 72

McAuliffe, Anthony C(lement) obit Oct 75
McCall, Tom (Lawson) Jun 74
McCleery, Albert (Kenny) obit Jul 72
McCloskey, Paul N(orton), Jr. Nov 71
McCormick, Edward J(ames) obit Feb 75
McCormick, Fowler obit Feb 73
McCracken, Robert James obit Apr 73
McDowell, Malcolm Dec 73
McElroy, Neil H(osler) obit Jan 73
McGannon, Donald H(enry) Feb 71
McGee, (Doctor) Frank obit Jun 74
McGill, William J(ames) Jun 71
McGinnis, Patrick B(enedict) obit Apr 73
McGovern, John W. obit Jun 75
McGregor, G(ordon) R(oy) obit Apr 71
McGuigan, James (Charles), Cardinal obit Jun 74
McIntire, Carl Oct 71
McKay, Jim Oct 73
McKayle, Donald (Cohen) Jun 71
McKeldin, Theodore R(oosevelt) obit Oct 74
McKenney, Ruth obit Oct 72
McKinney, Frank E(dward) obit Mar 74
McLean, Don May 73
McMahon, William Sep 71
MacMillan, Sir Ernest (Campbell) obit Jun 73
McNair, Barbara Nov 71
McNarney, Joseph T(aggart) obit Mar 72
McNeely, Eugene J(ohnson) obit Feb 74
MacPhail, Larry obit Nov 75
MacVeagh, Lincoln obit Mar 72
Mabley, Moms Jan 75 obit Aug 75
Maddox, William P(ercy) obit Dec 72
Madeira, Jean (Browning) obit Sep 72
Magnani, Anna obit Nov 73
Magruder, William M(arshall) Mar 72
Maharaj Ji, Guru Dec 74
Mahendra, King of Nepal obit Mar 72
Mahesh Yogi, Maharishi Dec 72
Main, Marjorie obit Jun 75
Maiskey, Ivan (Mikhailovich) obit Oct 75
Makarova, Natalia Feb 72

Malone, Ross(er) L(ynn, Jr.) obit Oct 74
Malvern Godfrey (Martin) Huggins, 1st Viscount obit Jun 71
Mangrum, Lloyd obit Jan 74
Manna, Charlie obit Dec 71
Manning, Harry obit Oct 74
Manstein, Fritz Erich Von obit Sep 73
March, Fredric obit Jun 75
Marden, Orison S(wett) obit Oct 75
Marek, Kurt W. obit Jun 72
Margrethe II, Queen of Denmark Nov 72
Marías, Julián (Aguilera) Feb 72
Marie, André obit Sep 74
Maritain, Jacques obit Jun 73
Marland, Sidney P(ercy), Jr. Apr 72
Marriott, J(ohn) Willard Jun 72
Marshak, Robert E(ugene) Jul 73
Martin, Allie Beth Jun 75
Martin, Thomas E(llsworth) obit Sep 71
Marx, Groucho Feb 73
Masson, André Nov 74
Mathias, Charles McC(urdy) Dec 72
Matthiessen, Peter Oct 75
Mattson, Henry (Elis) obit Nov 71
Mauch, Gene (William) Dec 74
Maurer, Ion Gheorghe Sep 71
Max, Peter May 71
Maxon, Lou R(ussell) obit Jul 71
May, Rollo (Reece) Jun 73
Mayer, Maria Goeppert obit Apr 72
Mayer, René obit Feb 73
Mazzo, Kay Jul 71
Mead, Sylvia (Alice) Earle May 71
Medeiros, Humberto S(ousa) Nov 71
Médici, Emilio Garrastazú Oct 71
Medina-Sidonia, Duchess of Apr 72
Medvedev, Zhores A(leksandrovich) Nov 73
Mehta, G(aganvihari) L(allubhai) obit Jun 74
Mehta, Ved (Parkash) Sep 75
Melchior, Lauritz (Lebrecht Hommel) obit May 73
Menuhin, Yehudi May 73
Mercer, Mabel Feb 73
Meskill, Thomas J. Mar 74
Messiaen, Oliver (Eugène Prosper Charles) Feb 74
Mesta, Perle obit May 75
Meyer, K(arl) F(riedrich) obit Jun 74
Michener, James A(lbert) Aug 75
Michie, Allan A(ndrew) obit Jan 74
Midler, Bette Jun 73
Miers, Earl Schenck obit Jan 73
Miki, Takeo Apr 75
Milhaud, Darius obit Sep 74
Miller, Arnold (Ray) Nov 74
Miller, Arthur Feb 73
Miller, Frieda S(egelke) obit Oct 73
Miller, Jason Jan 74
Miller, Johnny Sep 74
Miller, Justin obit Mar 73
Miller, Marvin (Julian) May 73
Miller, Neal (Elgar) Jul 74
Millett, Kate Jan 71
Mindszenty, József, Cardinal obit Jun 75
Mingus, Charles Feb 71
Minnelli, Vincente May 75
Miró, Joan Nov 73
Miró Cardona, José obit Oct 74
Mitchell, Stephen A(rnold) obit Jun 74
Mitford, Jessica (Lucy) Sep 74
Moley, Raymond (Charles) obit Apr 75
Mollet, Guy obit Nov 75
Molyneux, Edward H. obit May 74
Momaday, N(avarre) Scott Apr 75
Monod, Jacques Jul 71
Monroe, Vaughn (Wilton) obit Jul 73
Montoya, Joseph M. Mar 75
Moore, Marianne (Craig) obit Mar 72
Moore, Mary Tyler Feb 71
Moore, Melba Jan 73
Moore, Roger Feb 75
Moorehead, Agnes obit Jun 74
Moorer, Thomas H(inman) Apr 71
Mora, José A(ntonio) obit Mar 75
Moraes, Frank (Robert) obit Jul 74
Morin, Relman (George) obit Oct 73
Morita, Akio Feb 72
Morón, Alonzo G(raseano) obit Dec 71
Morris, Desmond (John) Nov 74
Morris, Robert Apr 71
Morsch, Lucile M. obit Nov 72
Morse, Wayne (Lyman) obit Sep 74
Morton, Rogers C(lark) B(allard) Nov 71
Moss, Frank E(dward) Dec 71
Mott, C(harles) S(tewart) obit Apr 73
Mott, Stewart R(awlings) Apr 75
Mowery, Edward J(oseph) obit Feb 71
Muggeridge, Malcolm (Thomas) Jul 75
Muhammad, Elijah Jan 71 obit Apr 75
Mujibur Rahman, Sheik See Rahman, Sheik Mujibur Jan 73
Mundt, Karl E(arl) obit Oct 74
Munro, Leslie Knox obit Apr 74
Murayama, Makio Oct 74
Murphy, Franklin D(avid) Mar 71
Murphy, Patrick V(incent) Nov 72
Murray, Dwight H(arrison) obit Nov 74
Murray, T(h)om(as Jefferson) obit Jan 72
Myrdal, (Karl) Gunnar Mar 75

Nabarro, Sir Gerald obit Jan 74
Naish, J. Carrol obit Mar 73
Nash, Ogden obit Jul 71
Nastase, Ilie Oct 74
Nearing, Scott Oct 71
Neill, A(lexander) S(utherland) obit Nov 73
Nelson, Ozzie obit Aug 75
Neruda, Pablo obit Nov 73
Nevins, Allan obit Apr 71
Ne Win Apr 71
Newton, Huey P(ercy) Feb 73
Nichols, Roy Franklin obit Mar 73
Nicholson, Jack Oct 74
Nidetch, Jean Dec 73
Niebuhr, Reinhold obit Jul 71
Nin, Anaïs Sep 75
Nkrumah, Kwame obit Jun 72
Noguès, Auguste (Paul) obit Jun 71
Noland, Kenneth (Clifton) Sep 72
Nolde, O(tto) Frederick obit Sep 72
Norell, Norman obit Dec 72
North, Sterling obit Feb 75
Nourse, Edwin G(riswold) obit Jun 74
Novotný, Antonín obit Mar 75
Nye, Gerald P(rentice) obit Sep 71

O'Boyle, Patrick (Aloysius) Cardinal Jul 73

O'Connor, Basil obit May 72
O'Connor, Carroll Jul 72
Odishaw, Hugh Feb 71
O'Donnell, Emmett, Jr. obit Feb 71
Odria (Amoretti), Manuel A(polinario) obit Apr 74
Oenslager, Donald (Mitchell) obit Aug 75
Ohlsson, Garrick (Olof) Jun 75
Oistrakh, David (Fyodorovich) obit Dec 74
Oliver, Lyttelton See Chando, O. L., 1st Viscount Mar 72
Onassis, Aristotle Socrates obit May 75
O'Neal, Ryan Feb 73
O'Neill, Thomas P(hilip), Jr. Apr 74
Ono, Yoko Nov 72
Orr, John Boyd See Boyd Orr, John Boyd Orr, 1st Baron obit Sep 71
Otto, Frei (Paul) Oct 71
Owings, Nathaniel A(lexander) May 71
Ozbirn, Mrs. E. Lee obit Mar 74

Pacino, Al(fred) Jul 74
Packard, Eleanor obit Jun 72
Padilla, Ezequial obit Oct 71
Pagnol, Marcel (Paul) obit Jun 74
Paisley, Ian (Richard Kyle) Jan 71
Panov, Valery Oct 74
Panyushkin, Alexander S(emyenovich) obit Jan 75
Park, Merle Sep 74
Parks, Bert Feb 73
Parsons, Estelle Oct 75
Parsons, Louella obit Jan 73
Partch, Harry obit Oct 74
Pastrana Borrero, Misael Jul 71
Pate, Walter L(acey) obit Jun 74
Paul-Boncour, Joseph obit May 72
Pavarotti, Luciano Jun 73
Paxinou, Katina obit Apr 73
Payson, Joan Whitney Jul 72 obit Nov 75
Paz, Octavio Jun 74
Peale, Mundy I(ngalls) obit Jan 73
Peale, Norman Vincent Oct 74
Pearlstein, Philip Feb 73
Pears, Peter Jul 75
Pearson, Lester Bowles obit Feb 73
Peckinpah, Sam May 73
Pell, Claiborne (deBorda) Mar 72
Penderecki, Krzysztof Jun 71
Penn, Arthur (Hiller) Jan 72
Penney, J(ames) C(ash) obit Mar 71
Pepitone, Joe Jan 73
Pereira, I(rene) Rice obit Feb 71
Perelman, S(idney) J(oseph) Mar 71
Perlman, Itzhak May 75
Perón, Isabel Jan 75
Perón, María Estela Martínez de See Perón, I. Jan 75
Perón (Sosa), Juan (Domingo) Feb 74 obit Sep 74
Perot, H(enry) Ross Jul 71
Perrine, Valerie Oct 75
Perry, Frank Oct 72
Perse, St.-John See Léger, A. S.-L. obit Nov 75
Peterson, Peter G(eorge) Jun 72
Pham Van Dong Feb 75
Phillips, Irna obit Feb 74
Picasso, Pablo obit May 73
Pinochet Ugarte, Augusto Dec 74
Plunkett, Jim Sep 71
Polyansky, Dmitry S(tepanovich) Mar 71
Pomeroy, Wardell B(axter) Jul 74
Pompidou, Georges (Jean Raymond) obit May 74
Poor, Henry Varnum obit Jan 71
Pope, Liston obit Jun 74
Popovic, Vladimir obit May 72
Portal of Hungerford, Charles Frederick Algernon Portal, 1st Viscount obit Jun 71
Porter, William J(ames) Mar 74
Porter, William N(ichols) obit Apr 73
Pound, Ezra (Loomis) obit Dec 72
Poussaint, Alvin F(rancis) Jul 73
Powell, Adam Clayton, Jr. obit May 72
Powell, Jane Dec 74
Power, Thomas S(arsfield) obit Jan 71
Powers, Bertram (Anthony) Jan 74
Powers, Marie obit Feb 74
Prescott, Robert W(illiam) Jul 71
Preus, Jacob A(all) O(ttesen) May 75
Previn, André (George) May 72
Previn, Dory Sep 75
Prey, Hermann Feb 75
Pride, Charley Apr 75
Priest, Ivy (Maude) Baker obit Aug 75
Prince, Harold Apr 71
Prinze, Freddie Jun 75
Pritchett, V(ictor) S(awdon) Jan 74
Prouty, Winston L(ewis) obit Oct 71
Puzo, Mario Mar 75

Qaddafi, Muammar el- Sep 73
Quayle, Anthony Dec 71
Queler, Eve Jul 72

Rabe, David Jul 73
Rabin, Yitzhak Sep 74
Radford, Arthur W(illiam) obit Oct 73
Radhakrishnan, Sir Sarvepalli obit Jun 75
Rahman, Sheik Mujibur Jan 73 obit Oct 75
Rajagopalachari, Chakravarti obit Feb 73
Rakosi, Matyas obit Mar 71
Raman, Sir (Chandrasekhara) Venkata obit Jan 71
Ramspeck, Robert (C. Word) obit Dec 72
Rance, Sir Hubert Elvin obit Mar 74
Ranganathan, S(hiyali) R(amamrita) obit Dec 72
Rank, Joseph Arthur Rank, 1st Baron obit May 72
Ransom, John Crowe obit Sep 74
Rather, Dan May 75
Ravdin, I(sidor) S(chwaner) obit Oct 72
Ray, Dixy Lee Jun 73
Reading, Stella (Charnaud Isaacs), Marchioness of obit Jul 71
Reardon, John (Robert) Nov 74
Reber, Samuel obit Feb 72
Reddy, Helen Apr 75
Redford, Robert Apr 71
Reed, Rex Jan 72
Reed, Willis Jan 73
Reese, Della Sep 71
Rehnquist, William H(ubbs) Apr 72
Reich, Charles A(lan) Jun 72
Reid, Charlotte T(hompson) Jan 75
Reith, John Charles Walsham, 1st Baron obit Jul 71
Revel, Jean-François Feb 75
Reynolds, Burt Oct 73
Rhys, Jean Dec 72
Riad, Mahmoud Nov 71
Rich, Buddy Jun 73
Richards, Dickinson W(oodruff) obit Apr 73

Richards, I(vor) A(rmstrong) Dec 72
Richardson, Elliot L(ee) Mar 71
Richler, Mordecai May 75
Richter, Charles Francis May 75
Rickenbacker, Edward Vernon obit Oct 73
Riefenstahl, Leni May 75
Riefler, Winfield W(illiam) obit Jun 74
Rieve, Emil obit Mar 75
Rigg, Diana Oct 74
Righter, Carroll Oct 72
Riklis, Meshulam Dec 71
Riles, Wilson (Camanza) Dec 71
Rinfret, Pierre A(ndré) Jul 72
Ritter, Thelma obit Feb 74 (died Feb 69)
Rivera, Geraldo May 75
Rivers, L(ucius) Mendel obit Feb 71
Rizzo, Frank L(azarro) Mar 73
Roa(y García), Raúl Nov 73
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